

THE MUSICAL TIMES

And Singing-Class Circular,
Published on the 1st of every Month.

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No. 362.—Vol. 16.
Registered for transmission abroad.

APRIL 1, 1873.

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MONDAY, APRIL 7,
TUESDAY, APRIL 8,

WEDNESDAY, APRIL 9,
THURSDAY, APRIL 10,

AND

HANDEL'S MESSIAH

ON

SATURDAY, APRIL 12.

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MR. SIMS REEVES,
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Hegrett

E. M. I.

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Franz

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Andante

Andante

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THE MUSICAL TIMES, 3rd Singing-Class Circular.

APRIL 1, 1873.

A MUSICAL REVERIE.

BY HENRY C. LUNN.

THERE is a theory that dreams, although apparently spreading over a large space of time, do in reality take place instantaneously. Whether this be true or not, I can scarcely imagine that the mild form of forgetfulness called a "reverie" can follow this law, for what I am about to relate as having occurred to me when I fancied myself wide awake in an arm-chair, could certainly not have been the result of that momentary oblivion to the outer world usually termed "dropping off." I was tired, and had seated myself by the fire with the intention of solving some important problem (which we always keep for these occasions), and had closed my eyes in order to think more deeply—the first number of the "Musical Times" for the present year being upon my lap—when my eye accidentally resting upon the date, I read "January 1873." At first I confess I was much startled at this; but in the "reverie" world, it is well known that we soon reconcile ourselves to such little difficulties as these. A man, for instance, who cannot sing a note, in his sleep finds himself the first tenor in an Opera; a quiet and inoffensive person is, under the same circumstances, a hero in the battlefield, wildly dashing through the ranks of the enemy, and emulating the achievements of Shaw, the Life-Guardsman, at Waterloo; or an individual who has scarcely been on horse-back three times in his life, is riding fearlessly in the circus of an amphitheatre on a fiery "bare-backed steed," in a spangled dress, with hat and feathers. If we can blandly accept such absurd incongruities as these, there can be little question that plunging at once into the next century is a mere trifle; and it can scarcely be wondered at, therefore, that, my first slight astonishment having subsided, I should find myself reading the "Musical Times" of a hundred years hence as coolly as if there were nothing particular in the occurrence. The first article which attracted my attention, was on the subject of the "Desecration of music by buildings;" and not only this, but all the following matter I read in this prophetic journal, became so vividly impressed upon my mind that I can quote it word for word. "When we consider," commenced the writer, "how the noblest religious works depend for their true effect upon the sympathetic surroundings of the edifice in which they are performed, it appears incredible that secular concert-rooms should still occasionally be used for sacred compositions. The matter has very often engaged the attention of piously disposed persons, who are very naturally shocked that the room which has perhaps been used in the morning for a Fancy Bazaar, or a stormy political meeting, should in the evening resound with the holy strains of an Oratorio or other sacred work; and it has truly been said that in the twentieth century, when the highest honours are supposed to be accorded to the giant composers of the world, such a presentation of their sublime creations should not be tolerated. In a Cathedral or church, where Oratorios have for nearly a hundred years been almost exclusively given, it is needless to say that the orderly manner in which each individual takes his seat is a proof that he has regard to the religious character of the building, and his behaviour during the music is devout and in accordance with the spirit in which a setting of any portion of the Scriptures should be listened to. In a concert-room, on the contrary, the music commences amidst a clamour for places; people are constantly passing in and out of the room, nods and smiles are interchanged amongst friends, programmes are eagerly read and re-read, applause and encores interrupt that repose and feeling of continuity which are essentials to the true comprehension of the design of the composer, and the entire performance has so thoroughly the air of a fashionable evening concert that really religious people are positively prevented from attending. Latterly the Press has freely canvassed the subject, and an impetus has very recently been given to the discussion of the religious side of the question

by the fact of a large sum having been offered, by a gentleman high in position, for the purpose of restoring all the Cathedrals, on condition that no sacred work shall ever be performed out of a sacred building. Several public meetings have been called; and strange to say, many persons are still to be found who boldly advocate what may be called the secular view of the matter. The desecration of the music is, however, the important point to be considered; and although we do not approve of accepting a bribe, the liberal offer which has been made will no doubt have much effect in deciding the matter. As the question is not whether Oratorios should be performed in a religious edifice, but whether they should be permitted to be given out of one, there can scarcely we think be much opposition to the views of true artists, for it is really almost as bad to give a sacred work in a secular building, as to give a secular work in a sacred one; and although it now rarely happens that such a desecration of the music receives any considerable amount of patronage, we shall be glad indeed to see the last remnant of this old-world custom finally abolished."

The next article, which was in the form of a second Leader, ran thus:—

"We have always had much pleasure in watching the progress of that liberal feeling which for the last fifty years has been gaining ground in this country, and effecting in its gradual advance a large amount of good. We allude to the abolition of that artistically aristocratic spirit which has for so long separated the highest musicians from the general public. It has been contended (and we own with much truth), that an artist must associate with artists, in order to find that sympathy without which society is to him a blank; and this argument has been so fully acted upon, that in the most *recherché* musical parties educated ladies and gentlemen, if admitted at all, are parted from the executants by a slight silver cord: nay it has even been the custom for artists afterwards to sup together, leaving strict orders with the servants that no others shall be allowed to enter the room. This exclusive system has of course given rise to much angry feeling; for it is very natural that persons in a good position in society should imagine themselves in every respect fitted to mix freely with those who have afforded them so much pleasure during the evening. It is certainly very gallant to those who feel deeply the art which they are exercising that in the middle of one of the most lovely movements of a great work a buzz of conversation should be heard; that persons should enter and leave the room, or lounge about as if they imagined that the music were only intended to accompany a general promenade; but it must be remembered for how many years it was the custom of this country to 'patronize' artists; and although the matter is now reversed, we think it much better that listeners and executants should as much as possible fraternise together. We have reason to believe that very many of the most influential families have expressed an earnest desire to institute musical evenings, at which the guests and the performers shall form one united party, and have even pledged themselves that perfect silence shall invariably be maintained during the concert. This proposition has been most favourably received; and there is now every probability that the matter will be amicably settled. We have, as our readers are aware, always advocated the removal of these embarrassing class restrictions, which have almost insensibly grown up, and have therefore additional gratification in giving publicity to a statement, the truth of which we can vouch for."

After this came, in the same type as the two articles already given, the following strictures upon monster musical performances:—

"Everybody acquainted with the history of music knows that upwards of a hundred years ago a gigantic musical festival was held at Boston, in the United States, and that an enormous Hall being erected for the occasion, it became necessary, in order that a portion of the audience, at least, might hear some of the music, to magnify the orchestral and vocal forces to an extent never before attempted. To produce the desired effect, when musical sounds could no more be multiplied, noise was resorted to, guns, anvils and other accessories of the kind being freely introduced into the score, so that the conductor, having gunpowder and hammers to control, as well as the usual instruments of an orchestra,

must have had rather an anxious task before him. There can be little doubt that the monster orchestras and choral bodies which we now have, not only in the metropolis, but in most of the principal towns, are distinctly traceable to the influence of the example set us by our American friends; for we can scarcely believe that the idea of roofing in the entire area of Hyde Park for a musical festival, with a floating orchestra erected upon the Serpentine (which has lately been seriously proposed), would ever have been thought of but for the Boston event, of which an interesting account from the fac-simile of a newspaper of the period, has been recently published in this journal. We have invariably opposed these exaggerated musical gatherings, believing that they do much injury to the progress of real art; and have conscientiously recorded our conviction of the non-success of the late demonstration on Hounslow Heath, when five hundred tin kettles, a thousand policemen's rattles, and two hundred and fifty gongs were added to the composers' instrumentation. At the risk of being considered blindly conservative, we even state our opinion that the 'additional instruments' in Mendelssohn's 'Elijah' and 'St. Paul,' are by no means an improvement. It is true that the composer knew nothing of our ponderous flutes, supplied with wind by a huge pair of bellows; of our enormous double basses, which require two men on a ladder to play upon; or of our gigantic drum, worked by steam machinery; but we do not countenance the introduction of such instruments at all; and certainly, even if admitted into our modern orchestras, they should not be allowed to interfere with the refined scores of these sacred works. A contemporary, in speaking of the festival, has observed that 'Mendelssohn little thought when he wrote "Elijah," how grandly it would be represented in the year 1872; and it was indeed sincerely to be wished that he could have been present to listen to it.' Why we firmly believe that if Mendelssohn had heard the Baal choruses, and the grand choral burst of gratitude, 'Thanks be to God,' accompanied with such a hideous noise, he would have imagined that Hounslow Heath had become as celebrated in our days for robbing eminent artists of their reputation as it was in times gone by for robbing peaceful citizens of their purses."

After these articles came a number of short paragraphs, which I give precisely as they appeared.

"We are informed, on reliable authority, that in one of the principal German towns, an association has been lately formed entitled the 'German Musical Society,' the object of which is to perform the finest works of the composers of all nations. The peculiarity of this Society is that all the orchestral players and singers must be Germans; and difficulties have already arisen in ascertaining beyond doubt the birthplace of some of the greatest artists, whose services, of course, can hardly be dispensed with. The father of one, for instance, an eminent violinist, was a German, and his mother a French-woman; another, a celebrated violoncellist, cannot positively swear to his native town, both his parents being dead; and a third, well known as an able trumpet player, was born at sea. Efforts are being made to supply the places of these artists, but all are rejected who cannot prove that they are *bona fide* Germans. Fearing that this feeling may spread to other Societies, we hear that some of the best musicians are leaving Germany, and settling in countries where their talents are recognized, without regard to the particular spot of earth upon which they happened to be born."

"By a musical paper of the year 1870, which has recently come into our hands, we find that it was then the custom for vocalists to be actually *paid* for introducing songs at concerts. This appears scarcely credible. Surely a singer who received his or her terms for services at a performance, should no more expect a fee beyond this for singing certain songs than an actor should for acting in certain pieces; and, apart from this it would unquestionably lead to the popularizing of any trash which can be liberally paid for. We heartily congratulate the composers of the present day on being exempt from such a system; and feel convinced that our great vocal artists would scarcely wish to have lived in an age when their songs were selected for them, and not by them."

"At Bow Street Police Court, on Tuesday last, Herbert Brandenburg, aged 30, who styled himself 'Professor of

Music,' was charged with having practised for five years without a diploma. The attention of the authorities has been for some time directed to this man, but the case was only fully established about a week ago. It appears that the prisoner had contrived, by giving a false reference, to get an engagement as professor of the pianoforte at a first-class ladies' school. Suspicion of his incompetence having arisen in the establishment, two young ladies, who were thorough musicians, were introduced to him as new pupils, when his utter ignorance of the principles of teaching was completely proved; the Commissioners were communicated with, and he was arrested. When under examination, he fully confessed his crime, but pleaded in extenuation that he had a wife and family depending upon him. The magistrate very properly reminded him that he had no right to swindle other persons' children for the sake of supporting his own, and sentenced him to six months' imprisonment, without the option of a fine."

"We hear that some persons, taking advantage of an old Act of Parliament which prevented the drama from being acted in a theatre, or a concert from being given in a concert-room on Ash-Wednesday, have resolved to hazard a performance by the 'Cauchouche Vaulters,' the 'Timbuctoo Fire-Eaters,' the 'Flying Apes,' and the 'Dancing Dogs,' on that day, at the very theatre where a play of Shakespeare's has been prohibited. We can hardly believe that a law which does not allow the presentation of a drama at a dramatic establishment, or even of a sacred musical work at certain concert rooms on Ash-Wednesday, should countenance such a degrading exhibition as the one proposed; at all events, if this absurd enactment has been virtually dead for a century, surely we ought not now to be haunted by its ghost."

"Signor Vicenzio Barataria, who has lately announced that he will teach music in twelve lessons, has been requested by the Art Commissioners to do it. We understand that he has absconded."

"A testimonial is, we hear, to be presented to Mr. Stephen Brandon, the celebrated pianist, in consideration of his being half ruined by subscribing to testimonials for others."

"Last week a gentleman summoned the Directors of the Philharmonic Society for the amount of his ticket of admission to a concert, in consequence of finding the doors of the room closed on his arrival, the first movement of one of Beethoven's Symphonies having commenced. He alleged in support of this demand, that 'every person who purchases a ticket has a right to hear all the music;' but the magistrate told him that this was precisely the reason that he was excluded, and dismissed the summons, with costs."

"The new work by Herr Roeckel, the composer, which has lately been translated into English, under the title of 'The Philosophy of Music,' is gradually revolutionising artistic feeling in Germany. Whilst admitting that 'Lohengrin,' 'Der Ring des Nibelungen,' and other Operas of that date have a certain amount of antiquarian interest, he fully proves that their composers merely initiated a partial truth in operatic art, and asserts that he intends to commence where Wagner left off. We have no doubt that much interest will be excited by the production of his new Opera, the performance of which will commence on the morning of the 4th March, and continue—"

I regret very much that this sentence must remain for ever unfinished, for a coal unfortunately falling from the fire at once dissolved my ideal musical world—the date of the journal in my hand changed, as if by magic, and I lived once more in the realities of 1873.

EXHIBITION MUSIC.

JUBAL'S "chorded shell" was a wonderful instrument, according to Dryden, but duly labelled and shown at a fine art exhibition of the period, it would scarcely have attracted much attention. We are told of the antediluvian minstrel's brethren that

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Within the hollow of that shell,
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But they thought so only when Jubal's fingers touched its strings. You cannot set up a gallery of this ethereal art as you can of painting and sculpture. True, you may catalogue your books of music by the thousand, but what are they save mere "dry bones" to all except the very few whose imagination can evoke their hidden life. Said L. E. L. :—

"The painter's hues stand visibly before us
In power and beauty—we can trace the thoughts
Which are the workings of the poet's mind :
But music is a mystery, and viewless
Even when present, and is less man's act
And less within his order."

This is why music has hitherto had no place in artistic exhibitions, save as an amusement and a relaxation. But the result is not inevitable. Music *can* be shown, and having now a distinct place in the scheme of the International Exhibition at South Kensington, it will be as regularly "on view" as the sister arts. Here, then, is a strange thing under the sun—a novel idea to be worked out, with possibly great results, and consequently deserving of much attention.

The scheme of the Exhibition of music which will open in the Royal Albert Hall on Easter Monday, is one entirely suggested by a desire for the good of art. This character may be claimed for it without the smallest fear of a denial from any impartial mind. What are the facts? In the first place, it is proposed to give, under the direction of Mr. Barnby, a daily orchestral concert in the Albert Hall as long as the International Exhibition remains on view. The works to be performed by a band of at least fifty picked artists will represent all schools from Bach to Brahms, while many a neglected treasure is certain to enjoy once more the light of publicity. How long have lovers of music demanded some such institution?—one not looking at what may catch applause so much as at what ought to be known. "Let us do justice to merit now hidden; let us disinter the buried treasures of the past!" this has been the public and private cry of not a few. The managers of the Exhibition music propose to answer the cry by meeting its demand as far as lies within the limits of possibility. But the scheme bids fair to satisfy other wants. It will give a voice to composers who are now mute, because every door of utterance is closed against them. How many an ardent spirit has suffered the "hope deferred, which maketh the heart sick," because the first step towards publicity has been impossible. The Albert Hall enterprise proposes to make that step—*le premier pas qui coûte*—an easy one. It actually invites composers to send in their works, promises those works a careful consideration, and, if approved, a no less careful performance. Nor is even this the whole good intended to be done. Young artists, as well as young composers, will find the road to the public ear free from all impediment. They also are invited to make themselves known; and to lay their claims before a tribunal from which there is no appeal. If this be not a scheme devised in the interest of art we do not know what is. The thing speaks for itself, and needs no words to enforce its value.

Vocal music will, of course, be a feature in the concerts; and recitals of unfamiliar operatic works are contemplated, with a view to increase the public knowledge of a branch of art little cultivated in England. It is hoped also that arrangements may be made for the performance, at evening concerts, of unaccompanied vocal music, cantatas, &c., by the members of the Choral Society connected with the Hall. Another useful feature will be the historical and analytical notes to the programmes, wherein an effort will be made to excite public interest not only with regard to matters of record, but also with regard to those technical points which, once perceived, so materially increase the enjoyment of a performance. These are the outlines of the proposed Musical Exhibition; and when we add that whatever is undertaken will be carried out with scrupulous care, enough has been said to enlist the sympathy and support of every genuine amateur.

AS VAGUE rumours respecting the removal of the Royal Academy of Music to South Kensington, have been latterly freely circulated, it is well that the public should be placed in possession of the facts of the case, especially as the decision of the Directors and Committee of Management of the Institu-

tion has now been given in favour of remaining, at least for the present, in Tenterden Street. Most persons, we believe, imagine that an offer of a building suitable for the purposes of a National School of Music, has been made to the authorities of the Academy, and that a large grant would be given by Government as soon as this offer was accepted. Such, however, is not the case. Certain rooms in connection with the Royal Albert Hall were proffered for the use of the Academy free of rent; any necessary alterations being paid for from the funds of the Institution; and it was merely tacitly understood that, supposing the experiment of migrating to South Kensington should answer, every endeavour would be made to obtain additional patronage and support. Against this prospective advantage it was necessary to place the positive disadvantage of breaking up an establishment excellently adapted both for teaching and orchestral practice (the Hanover Square Rooms being always available for public performances), the inconvenience and loss of time to professors and students, of getting backwards and forwards, and, above all, the ill effects which must necessarily result from placing young students in a building where concerts, exhibitions, and other distracting influences would be constantly surrounding them. Those who wish well to the Academy may materially aid its progress by endeavouring to obtain a building in London worthy of a National School of Music; and although the present negotiations have virtually come to an end, it is sincerely to be hoped that some good may arise from the discussion upon the subject.

A SERIES of special sacred performances will be given during Passion week at the Royal Albert Hall, under the direction of Mr. Barnby. These will commence on Monday evening the 7th inst. with Bach's sacred Oratorio *The Passion* ("St. Matthew") which will be repeated on the three succeeding days, the series terminating on Saturday evening the 12th inst., with a performance of Handel's "Messiah." The solo vocalists will be Madame Lemmens-Sherrington, Madame Otto-Alvsleben, Madame Patey, Miss Dones, Messrs. Cummings, Edward Lloyd, Thurley Beale, and Signor Foli; and Mr. Sims Reeves has been engaged for the performance of the "Messiah." A special feature, and one that will claim universal attention, will be a request addressed to the audience to rise and join in the Chorales of the *Passion Music*, to facilitate which, an arrangement has been made to provide books of words containing the melodies of the Chorales, which will be supplied at a nominal charge. It cannot fail to be remarked that whilst our larger churches and cathedrals (with one exception) are remaining silent as regards music during this, the most important week of the Church's year, the thrilling accents of Bach's magnificent music will be heard at South Kensington, and with an effect which has never been more fully realized in any country.

THE PASSION SERVICES AT ST. ANNE'S, SOHO.

THE movement now commenced at the Church of St. Anne, Soho, is one the importance of which cannot be over estimated. At a time when the utilization of our churches, great and small, has begun to be regarded with interest by all sections of Christians, such a move could hardly fail of success if properly carried out. A service which should unite so happily the meditative and congregational forms of worship, might fairly have been hitherto regarded as next to an impossibility. Even Mr. Barnby would appear to have thought so if we may judge by the Westminster Passion Services, which as our readers may remember were of the purely meditative type—the congregation taking no part whatever in the performance. Now, however, that it has become an accomplished fact, the apparent difficulties have to a great extent disappeared, and the additional circumstance that these services have been given in a Parish Church of the ordinary type, would seem to do away with the last obstacle to such a service being largely adopted in other churches. *The Guardian* of March 5th thus speaks of the service:—

"The development in an orchestral direction of the use of music in English Church worship has made another step in a series of special services which are holden on Friday evenings during this Lent at the church of St. Anne, Soho. The work performed at these services is Bach's setting of the *Passion* according to St. John. This, like the more extended setting, by the same mighty hand, to the text of

St. Matthew, is interspersed with hymns, in which the congregation—assuming in part the function of the ‘chorus’ of the ancient classical drama—express themselves in the character of lookers-on, or listeners, in regard to the events presented to their notice by the personating section of those present. In the performances of the ‘Passions-Musik’ which have taken place in the Abbey, and been the subject of frequent notice and description in our pages, no attempt was made to carry out the original Leipzig precedent in the matter of the interspersed chorales; which were sung, not only not by the congregation, but with exceptional refinement and delicacy, all accompaniment being withdrawn, and the harmonized tunes being presented as exquisite sacred part-songs. It was magnificent—as those who heard it will remember,—but it was not Bach. The special interest, then, of the service on Friday, was the introduction or restoration, into the oratorio—for an oratorio in its strictest and best sense it was—of congregational singing. Before the service commenced a procession of the singers and players passed up the church, under music from the organ; all were ensurpliced; and the players—such as played the smaller instruments—carried them in the procession; black oboes glittering with silver keys in the folds of white linen; violins and their bows; a silver flute; and a flute of wood, studded with those contrivances in silver mechanism, which, in recent patterns, have made it at once the sweetest and the most beautiful looking instrument of the modern orchestra. There were about fifty choristers, thirty men and twenty boys, chiefly belonging to the voluntary choir of the church. The form of prayer used was the ‘shortened order,’ with a special Psalm, ‘My God, my God, look upon me.’ The chanting at St. Anne’s deserves emphatic mention for its distinctness and breadth in performance, though the musical form used was one of the little metrical phrases known as single Anglicans. The ‘anthem after the third collect,’ was, as already indicated, ‘The Passion of our Lord (according to St. John),’ set to music by John Sebastian Bach. The Evangelist’s part—to undertake which demands the possession not only of the physical qualifications of a fine tenor voice, and strength to maintain it through a long and arduous mass of recitative, but also of the moral qualities of high taste and deep reverence, supplemented by the trained skill which renders it possible to make these last qualifications felt—was rendered to the worshippers, in a manner leaving nothing to be desired, by Mr. Arthur Wade, son of the Rector, Canon Wade. The part of the Saviour was sung by Mr. Pownall, and that of Pilate by Mr. Orgill, with unexceptionable taste in both cases. The congregation were directed that they might sit as listeners during the ‘anthem,’ rising to take part in the chorales. This they did, and a fair amount of result attended the request to add the voices of the worshippers. We had almost forgotten to say, because for our own part we should never have had a misgiving on the subject, that the demeanour of the worshippers was entirely reverential, not a single instance of the unseemly display of curiosity coming to our notice. Few things, indeed, could have compelled the attention, even of an unsympathizing hearer, more forcibly than the solemnly beautiful delivery of the Evangelist’s part, as already mentioned, by which Mr. Arthur Wade engraved the sacred narrative of the Crucifixion upon the minds of the listening worshippers. Between the two parts of the Oratorio Bishop Claughton preached a short sermon, of which the principal aim was to refute the shallow idea that elaborate music in worship is necessarily associated with the festive, and inconsistent with the penitential spirit,—an apology needed perhaps by some, but not by those who have appreciated, however imperfectly, the Passion Music of John Sebastian Bach.”

A few additional particulars may be gathered from the *John Bull* :—

“The Orchestra in Church, which a few years ago was talked of and written of as a possible addition to the choral service of the future, but which was really regarded as altogether beyond the reach of sober-minded Anglicans of the present, is now an accomplished fact, and, strange to say, while it has passed away from the ‘use’ of the Church where it was introduced as a means of heightening the effect of extreme Ritualism, it has now made its way to the front in a quarter where moderation in ceremonial and doctrine is the rule. This fact is in itself thoroughly satisfactory, as tending to show that the utilization of the full band like the choral service, out of which it has naturally sprung, is no mere musical exotic, but a *bona fide* offshoot of our English service, bound up with no party, but open to all who recognize the principle that the highest and fittest use of art in all its forms is when it is consecrated to the service

of God. When, after a first performance at the Oratorio Concerts, it was announced that the Passion Music according to St. Matthew, by the immortal Leipzig cantor, John Sebastian Bach, was to be sung in Westminster Abbey, at a special service in Holy Week with full orchestra, the objections hitherto conscientiously felt by many Churchmen to such an innovation as the ‘scraping of fiddles’ and the ‘blowing of trumpets’ in church were removed. It was shown conclusively that this, the highest development of musical worship, was thoroughly in accord with the teaching and directions of the Prayer-Book; nay, more, that it was, to use a phrase we do not like, essentially Protestant in character; in fact, the very origin of the music and the purpose for which it was written disarmed prejudice, and the result was that the old Collegiate Church was filled to overflowing, and the spectacle, as we witnessed it from the triforium, was one which will never fade from our recollection. As the sublime music, lending additional pathos to that most touching of all narratives, rose and fell, we realized more completely than ever the majesty of the art which is so truly called divine, and which has never been more thoroughly raised above all that is earthly than in this glorious setting of the Gospel story. It has often been said that Handel’s Oratorios when heard at Exeter Hall make men better, but if this be true, how much more solemnizing is the influence of this still nobler music, which brings home to us in the most marvellous manner the sufferings of the Saviour, and sets forth with such vivid touches the last scenes of His life. To Mr. Barnby, then, be it remembered, the honour of this good work is due, and we are glad to state that in carrying out his design to a further stage by introducing Bach’s setting of St. John’s Narrative at the Parish Church of St. Anne, Soho, he has been equally successful. He has, in fact, completed the work which was only commenced at Westminster, for while at the Abbey the chorales were sung by the choir alone, at St. Anne’s the congregation are invited to unite in them, and thus the service, according to Bach’s ideal, is more nearly realized. This is a point of no slight importance; for the joining of the people in these hymns removes the last traces of the ‘performance,’ and renders the service as thoroughly satisfactory from a devotional as it is from an artistic point of view. Turning from this general view of the subject to the special services now being held on the Friday evenings in Lent at St. Anne’s, Soho, in which a shortened version of the Passion, according to St. John, is introduced in the place of the anthem, we are glad to be able to state that the experiment has been amply justified by the general results both musically and devotionally. At eight o’clock last night the Church was crowded by a congregation including, we were glad to see, many of ‘the poorer sort’ who form such a large proportion of the residents in the district, and when the procession of choristers, band, and clergy, closed by the Bishop of London, had passed up the centre aisle, even the vacant passage was speedily filled. The shortened order of evensong, including a single psalm (the 22nd), a short lesson, and the canticle *Nunc Dimittis* having been sung, after the Third Collect the ‘Passion Music’ was commenced with the chorus, ‘Lord, our Redeemer,’ which forms one of the meditative numbers of the work. The tenor recitatives containing the Gospel narrative were then commenced by Mr. Wade, a son of the Rector, and without a single exception, he may be said to have fulfilled his difficult task not only with great artistic taste, but—what is of equal or greater importance in such a work as this—with genuine devotional feeling. The part of the Saviour, allotted to a bass voice, was also sung with care, but with less fervour; and the same remark applies to the short pieces of recitative, in which Pilate takes his part in the mournful drama. The chorales, of which the melody was given in the books placed in the seats, in order that the congregation might join, formed a prominent feature in the service, the people singing to a far greater extent than could have been expected, the ladies’ voices especially being noticeable for the accuracy with which they took up these unaccustomed tunes. Among the most impressive portions of the music were the recitatives describing the delivery of Christ to the Jews by Pilate, the masterly phrases detailing the convulsion of nature when the Saviour died, with the effective accompaniment, and the chorale, ‘While His parting spirit sinks,’ telling with wondrous pathos of the tender thought of Jesus for His mother as He looked upon her from the Cross. Between the two parts of the Oratorio the Bishop of London, who may be congratulated on having thus given his official sanction to the somewhat novel form of service, preached a brief but impressive sermon, chiefly extempore. Taking his text from St. Luke ii. 61, his Lordship spoke of the

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fall of St. Peter, and the lessons which the Saviour's look upon the erring Apostle are calculated to teach, while he referred, incidentally, to the great power which this wonderful musical picture of the Passion is calculated to exert—earnestly asking all who listened to the Oratorio to remember that as each scene passed before them the eye of Christ was fixed upon them. A word of praise is due to the clergy and churchwardens for the admirable manner in which all the arrangements were carried out, and to Mr. Barnby and his choir, who did their work carefully and reverently."

CRYSTAL PALACE.

MR. HENRY GADSBY'S Overture, "Andromeda," was the novelty at the concert on the 22nd February, and although this composer is by no means a stranger to the audience here, there can be little doubt that this is the ripest work he has yet given us. Dismissing all question as to whether the Overture justifies its title, there can be scarcely two opinions of the merits of the composition, as abstract music. The subjects are melodious, the instrumentation is skilful and in keeping with the nature of the theme he has chosen, and the general effect of the work in every respect fully merited the warm applause with which it was greeted. The other orchestral pieces were Beethoven's "Pastoral Symphony," the Scherzo from Mendelssohn's String-Quartet, and the Overture to "Guillaume Tell." The vocalists were Madlle. Risarelli, Herr Diener (who was better in Wagner's "Liebeslied" than in Beethoven's "Adelaide") and Signor Foli. At the following concert, on the 1st ult., Madame Schumann delighted every admirer of legitimate pianoforte playing by her performance of Robert Schumann's Concert-stück in G, with orchestral accompaniments, and two unaccompanied pieces, Chopin's Notturmo in F sharp, and a transcription, by the composer, of Mendelssohn's Scherzo from the music to "A Midsummer Night's Dream." At the same concert Mr. Arthur Sullivan's "Te Deum," composed to commemorate the recovery of the Prince of Wales, was given with excellent effect, the soprano solos being carefully rendered by Madame Rita. The Russian vocalist, Madame Lavrowska, achieved a marked success in "Ah! mon fils," from "Le Prophète," and a song by Glinka, receiving the most enthusiastic demonstrations of approval. It must be mentioned that Dr. Stainer presided efficiently at the organ during the "Te Deum;" and that he also performed the first of Mendelssohn's Three Organ Preludes and Fugues with his well-known ability. On the 8th ult. Madlle. Friese created a decided effect by her performance of the *Adagio* from Spohr's Violin Concerto (No. 9) and also received applause, not so richly merited, for her execution of the *Adagio* and *Finale* of Vieuxtemps' showy Concerto (No. 1). Madame Otto-Alvsleben displayed a clear and well-trained voice both in Mozart's "Non mi dir" and Haydn's "On mighty pens," eliciting enthusiastic and well-deserved marks of approbation from the large audience assembled. Herr Rietz's new Overture, "Lustspiel," requires a second hearing to warrant any elaborate critical remarks upon its merits, but it made a decided impression both from the melodiousness of its themes and the skill exhibited in the instrumentation. On the 15th ult. Herr Joachim's performance of his Hungarian Concerto (a somewhat diffuse and unsatisfactory work), and the good dramatic singing of Leonora's *Scena* from "Fidelio," by Madame Elena Corani, were the chief attractions. We must also mention the refined rendering of a tenor song from Mr. Henry Smart's "Bride of Dunkerton," by Mr. W. H. Cummings, which was received so warmly as to make us wonder why this beautiful Cantata should be so rarely performed in public. The orchestral pieces at this concert included Mozart's "Parisian Symphony," which was additionally interesting in consequence of a charming slow movement being introduced which has scarcely ever been heard in connection with the work.

ROYAL ALBERT HALL CHORAL SOCIETY.

ONE of the largest audiences ever known in this Hall assembled on Wednesday, the 26th February (Ash Wednesday), that most appropriate Oratorio, the "Messiah," being selected for the occasion. The fine choir, under Mr. Barnby's direction, again asserted its power with brilliant success in the familiar choruses of this work, "For unto us a child is born," the "Hallelujah" and "Worthy is the Lamb," especially, being rendered with a resonance of tone and decision in the points of attack which cannot be too highly commended. Miss Edith Wynne sang with much purity and truth of expression the soprano solos, more par-

ticularly "I know that my Redeemer liveth," Madame Patey was equally successful in "He was despised," Mr. E. Lloyd fully sustained his growing reputation in the whole of the exacting tenor music, and Signor Foli proved himself as able an exponent of sacred as he is known to be of secular music, his energetic delivery of "Why do the nations?" creating a marked effect with the audience. The Prince and Princess of Wales and the Duke of Edinburgh not only were present at the concert, but remained until the conclusion; and those who listened with pleasure to Dr. Stainer's performance of an organ solo between the parts will we are certain be glad to know that it was played by the express desire of the Prince of Wales.

The performance of Handel's "Israel in Egypt," on the 19th ult., was undoubtedly the severest test to which the choir has yet been subjected; and the successful result, therefore, deserves more than the conventional words of praise usually accorded to Oratorio concerts. Considering that the conductor was a stranger to a very large portion of the singers only two or three months ago, and that many members of his own choir, instead of being banded together, as of old, were compelled to be scattered about amongst vocalists who had for some time been accustomed to the *bâton* of another conductor, the marvellous precision which has been gained reflects the highest credit, not only upon the exertions of Mr. Barnby himself, but upon every individual in the choral body; for without an earnest desire to sacrifice all personal considerations towards a general good, so uniformly excellent a rendering of Handel's sublime work could not possibly have been attained. The whole of the choruses in the first Part were finely sung, especially "He spake the word," "He gave them hailstones," and "He led them through the deep;" and the three double choruses in the second Part, "Thou sentest forth Thy wrath," "And with the blast," and "Sing ye to the Lord," were remarkable instances of the power possessed by the conductor of perfectly controlling the amount of tone in so large a choir. Madame Elena Corani's best effort was in the solo "Thou didst blow," and Miss Wigan displayed a pleasing and well-trained voice in the duet, with Madame Corani, "The Lord is my strength." Madame Patey was highly effective in the solo music which fell to her share (especially in the air "Thou shalt bring them in"), and Mr. Lewis Thomas and Mr. Thurlay Beale gave an admirable rendering of the florid duet, "The Lord is a man of war." Mr. Sims Reeves was engaged both at this and the former concert, but a severe cold prevented his attending on either occasion; and when we say, therefore, that Mr. W. H. Cummings gained the most solid applause for his singing of the one tenor air "The enemy said," and that, but for the tacit rule which forbids encores at these concerts, he would have been compelled to repeat it, more than the usual amount of credit is due to him for his exertions. The orchestral parts were enriched by the additional wind instrument accompaniments of Mr. G. A. Macfarren. Mr. Barnby conducted, and Dr. Stainer presided at the organ. The Hall was crowded in every part, and amongst the audience were the Princess of Wales, the Duke of Edinburgh and Prince Arthur.

PHILHARMONIC SOCIETY.

THIS Society began its sixty-first season at St. James's Hall on the 19th ult., before a large audience. The programme contained no positive novelty, but Schumann's "Overture, Scherzo and Finale," which commenced the concert, was a welcome opening piece, if only on account of the beauty of the middle movement, which was received, as it deserved to be, with the warmest marks of approbation. Signor Rendano's performance of Mendelssohn's Pianoforte Concerto in G minor suggested comparisons which perhaps would be "odious," except at a Philharmonic concert, where the subscribers and the public have a right to expect that only the ripest artists should be heard; but his dashing and undoubtedly clever playing gained him a recall, and a round of kindly applause. Madlle. Girardi produced but little effect in her two songs (one an interesting *Scena ed Aria*, by Lucio Vero, scored by Mr. W. G. Cousins), but Mr. Edward Lloyd sang well, and created a marked effect with the audience. Besides Schumann's piece, the orchestral works were Beethoven's Symphony in B flat (No. 4) and the Overtures "Le Médecin malgré lui" (Gounod) and "Die Weihe des Hauses" (Beethoven), all of which were excellently played. Mr. W. G. Cousins (who conducted with his accustomed ability) was received with much applause on his entrance into the orchestra.

MR. HENRY LESLIE'S CHOIR.

THE first concert of the season, which took place at St. James's Hall on the 27th February, was one admirably suited to display the choir to the utmost advantage. The idea of dividing the programme into two parts, the first consisting of the works of Italian and the second of English composers, was an exceedingly happy one, and proved highly effective. The specimens of Madrigals by the Italian masters were well chosen, Marenzio's "Queen of the World," Croce's "Cynthia, thy charms," and Festa's "Down in a flow'ry vale" especially delighting the audience, not only from their intrinsic merits, but from the faultless manner in which they were executed; and Signor Pinsuti's Serenade, "In this hour of softened splendour," as an example of the modern school, lost none of its effect by comparison with the compositions which had preceded it. The portion of the programme devoted to the works of our countrymen included two new part-songs by Walter Macfarren, "Lovers' parting" and "Shepherds all" (the latter of which most deservedly won an encore), Samuel Wesley's fine Motet, "In exitu Israel," Henry Leslie's melodious trio, "O, memory," Sir Sterndale Bennett's charming part-song, "Come, live with me" and several Madrigals, the choir indeed throughout the evening being, as it always should be, the main attraction. Madlle. Gaetano, Madame Patey and Mr. W. H. Cummings were the solo vocalists; and Mr. Henry Holmes's performances on the violin were a marked feature in the concert. Mr. Henry Leslie conducted with his accustomed skill, and Mr. J. G. Callcott presided at the pianoforte.

HERR PAUER'S LECTURES.

THE first of three lectures on the History of the Oratorio, given by Herr Pauer in connection with the Sacred Harmonic Society, at Exeter Hall, was delivered on the evening of Wednesday, the 19th ult. After defining the term Oratorio, and explaining the difference between this form of composition and the Cantata, the lecturer traced with much clearness the gradual progress of the sacred musical drama to the time of Carissimi, in the seventeenth century. The illustrations included the "Lully, lullay," as sung by the women of Coventry at the dramatic Mysteries, anciently performed by the trading companies of that city; a double chorus by Palestrina (containing some striking harmonies); a scene from the first Oratorio, "L'Anima ed il Corpo," by Emilio del Cavaliere, and Carissimi's Oratorio, "Jephthah," which was given in its entirety. This last work was in the highest degree interesting; for although Mr. Henry Leslie has latterly made us acquainted with the same composer's "Jonah," this fine Biblical drama is but little known save to the most enthusiastic musical antiquarians. The solo vocalists were Miss Banks, Miss Marion Severn, Mrs. Sydney Smith, Mr. Chaplin Henry, and Mr. Montem Smith, all of whom were thoroughly satisfactory; but the choir betrayed unmistakable signs of the want of careful drilling. At the second lecture, on the 26th ult., some excellent specimens were given from the sacred works of Alessandro Stradella, and Alessandro Scarlatti, the duet between Herod and his daughter, from Stradella's Oratorio "St. John the Baptist," being a happy example of that composer's style, and a beautiful song in A minor from an Oratorio by Scarlatti (charmingly sung by Miss Banks), pleasing so much as to be re-demanded. The lecturer's remarks upon the German Oratorio, and especially upon the *chorales*, which at first were violently opposed by the Roman Catholic clergy, had much interest in the present day, when the growing popularity of Bach's "Passion Music" in this country is drawing so much of the public attention to these beautiful "people's songs." The selection from the "History of the Sufferings and Death of our Lord and Saviour Jesus Christ," by Heinrich Schütz, contained some fine vocal writing, the choruses especially showing remarkable power and invention, and making us indeed long to hear the entire work. After stating that the Hamburg Oratorios formed the model for those of Handel, and that they are imitated by Sebastian Bach, in his St. Matthew Passion Music, Herr Pauer thoroughly proved his assertion by an extract from Reinhard Keiser's "Passion Music" (to words of B. H. Brockes), many portions of which bore a remarkable resemblance to the music with which the English public is now becoming tolerably familiar. With the exception of Mr. T. Distin (who replaced Mr. Chaplin Henry) the solo vocalists were the same as at the first lecture, Miss Ellen Horne and Miss J. Wells, however, lending efficient aid in the music requiring additional voices. The lecture was listened to with the utmost attention throughout; and the

repeated bursts of applause proved that the audience fully appreciated not only the interest of the subject, but the able manner in which it was treated. Mr. Smythson conducted the choir with much steadiness, and Mr. Willing presided at the organ. The concluding lecture will take place on the 2nd instant.

A CONCERT, for the benefit of Mr. J. L. Hatton, was given by Mr. Sims Reeves and Mr. Santley at St. James's Hall, on the 26th ult., which, we are happy to say, was very fully attended. Besides the two artists already mentioned, the solo vocalists were Miss Edith Wynne, Miss Emily Spiller, Miss Jenny Pratt, Madame Patey, Mr. Henry Guy, and Mr. Pyatt. Mr. Santley elicited an almost uproarious encore for Mr. Hatton's beautiful song, "To Anthea" (which appears to be now gaining the popularity it deserves); the same composer's duet, "The Chamois Hunters," (given for the first time, and charmingly sung by Messrs Reeves and Santley) received a similar compliment, and "The British Tar" (another song by Hatton), was so well given by Mr. Santley as to be also re-demanded. Mr. Sydney Smith played two solos on the pianoforte (the second of which was encored), the audience indeed being apparently inclined to have everything repeated. The accompanists at the pianoforte were Herr Meyer Lutz, Mr. Lindsay Sloper, and Mr. J. L. Hatton himself, who certainly had every reason to be gratified with the compliment paid to him by his brother artists, and the manner in which their good intentions had been seconded by the public.

THE first of a series of five Operatic and Instrumental Popular Concerts was given at the Glos'ter Hall, Brixton Road, on Wednesday, the 26th ult., under the direction of Mr. J. B. Wade Thirlwall. The following artists appeared:—Miss Annie Thirlwall, Misses Sophia and Harriet Pelham; Messrs. J. B. Bolton, G. Horton, J. Snelling, W. Maby, E. Deane Annesley, A. Hall, R. Mellings, and J. B. Wade Thirlwall. The concert was a success, and a second is announced for Thursday, the 10th inst., when Miss Sophia Pelham, Mr. Thirlwall, and Mr. J. B. Bolton will appear in Offenbach's Operetta, "The Rose of Auvergne."

AT the concert of Mr. Walter Bache, which was given at St. James's Hall on the 28th February, the programme had the usual special interest for the lovers of the modern German school of music in general, and of Franz Liszt in particular. A setting by this composer of the 13th Psalm, for tenor solo, chorus and orchestra, was the important work produced on the occasion, and although a single hearing of such a composition can but imperfectly satisfy any person who wishes to pronounce a decided opinion upon its merits, there can be no question that it evidences very remarkable power throughout. With much that appears incomprehensible, at least to those who have not attentively studied the score, we have occasional passages of extreme beauty; and Mr. Bache certainly deserves the utmost credit for bringing forward in so perfect a manner a novelty of such pretension. The tenor solos were well sung by Mr. Guy, of the Royal Academy of Music. The Chorus of Reapers, from the music supplied by Liszt to "Prometheus," is so intelligible and tuneful a piece of writing as to require no undue worship of its composer to ensure it a welcome, and it was encored with enthusiasm. Mr. Bache's performance of Schumann's Concerto (Op. 54) was deservedly received with the warmest applause; and mention must be made of the excellent singing of Miss Sophie Ferrari and Miss Georgina Maudsley. The conductors were Mr. Manns and Mr. Walter Bache, and Dr. Heap was an able accompanist at the pianoforte.

THE £1,000 challenge prize, won by the South Wales Choral Union at the late National Music Meetings, was presented at the Crystal Palace on the 25th February, before a large assembly of spectators. The prize was given by T. Hughes, Esq., M.P., and formally received by Mr. Jones, who was introduced as a working blacksmith. Several speeches were delivered to the meeting, congratulating the working men and women who composed the choir upon their success; and at the conclusion the St. George's Rifles' band played the "Men of Harlech" and "God bless the Prince of Wales," the composer of the latter piece (who formed one of the deputation from South Wales) having to come forward and bow his acknowledgments.

IN a list of vocal novelties from America we find one called "The Increase of Crime." Here is a hint for the London publishers who appeal so eloquently to the passions and affections of the public. A song with some glowing words on the evil tendencies of the time, set to appropriate music, might be bought up by philanthropists for distribu-

tion amongst the poor; and "moral music" might eventually supersede "moral pocket handkerchiefs."

On Tuesday evening, the 25th February, at the Southwark Congregational Church, New Kent Road, a sacred concert was given by the Southwark Choral Society, under the conductorship of Mr. J. Courtney. The programme included "Overture to the Occasional Oratorio" (Handel), very effectively played on the harmonium by Mr. W. H. Harper (who also gave the overture to Mendelssohn's "Hymn of Praise," at the opening of the second part), and the Anthems "O Lord, our Lord" (by Mr. Courtney), "Keep, we beseech Thee" (H. Buckland), and "O taste and see how gracious the Lord is" (W. H. Harper). Mr. Bunker sang the solo "Lord, God of Abraham," from Mendelssohn's "Elijah" and also took part with Mrs. Underwood in the duet "Gracious consort," both of which were received with much applause, as were also the solos, "He giveth His beloved sleep," by Mrs. Underwood; "Through the changes of the day," by Miss Giblett, and "Lord, to Thee," by Miss Dear. The choruses were sung with precision and care, reflecting much credit upon the training and tutoring of Mr. Courtney.

A PROSPECTUS of the Cincinnati Musical Festival has been recently forwarded to us, by which we learn that the performance will take place during the month of May. Several societies have been organized for practice, with the view of assisting at the Festival; the Exposition Buildings, owned by the city, will be furnished for the occasion, free of rent; and it is intended that during the concerts a recess of about half an hour shall take place, when the company will be admitted to those parts of the building not used for musical purposes, where, as the prospectus informs us, shall be displayed "the most tempting viands, the most delicate ice-creams, the most fragrant coffee, and whatever else might tempt the most dainty appetite." An organ is to be built expressly for the festival, and a first-rate orchestra will be provided. The principal vocalists engaged are Mrs. Emma R. Dexter (soprano), Miss Annie Louise Cary (alto), Mr. Nelson Varley (tenor)—who is stated, by the way, to be "considered in England a worthy successor of Sims Reeves"—Mr. M. W. Whitney (bass), and Mr. J. F. Rudolphsen (baritone). The works to be performed are not mentioned; but it is said that the programmes for the evening concerts are to be "pure and clean, without being heavy." Let us hope that such attractive features as these may be as rigidly preserved at the concerts in the morning.

On the 13th ult. a performance of sacred music was given in Markham Square Congregational Church, Chelsea, in aid of the Debt Liquidation Fund. The programme included the greater portion of Mozart's Twelfth Service, Mendelssohn's "Hear my prayer," and "On Thee each living soul awaits," with "The Heavens are telling," from the "Creation." The soloists were Miss Maria Langley, Miss Janetta E. Jackson, Mr. Alfred Rudland, and Mr. Thomas Soper. The organist of the church, Miss Mary Johnson (Fell. Coll. Org.) presided at the organ, and Mr. Walter Johnson conducted the choir of 148 voices. At the close of the performance a large assembly met Miss Johnson in the lecture room under the church, and, after a graceful speech, laudatory of her services as organist of the church, the Rev. Andrew Mearns presented her with a very handsome gold chain and locket, which had been subscribed for by members of the choir and congregation. Mr. Walter Johnson returned thanks on behalf of his daughter.

THE Most Honourable and Loyal Society of Ancient Britons held its 158th Festival at Willis's Rooms on the 1st ult. (St. David's Day), Edward Rhys Wingfield, Esq., in the chair. The feature of the evening was unquestionably the music, which, under the able direction of Mr. Brinley Richards (who gratuitously places his services at the disposal of the Society at its annual festival), was well selected and excellently performed. The principal vocalists were Miss Llewellyn Bagnall, Miss Marion Williams and Miss Mary Davies, Mr. W. Davies (whose bust of Mr. Richard, M.P., was in last year's Academy Exhibition) ably officiating as voluntary conductor of the choir. Grace was sung after dinner to Welsh words, and a Welsh melody, hundreds of years old, arranged for the occasion by Mr. Brinley Richards. Miss Bagnall (who possesses a sympathetic voice and sings with much musical feeling) gave with decided success the song, "A gentle maid in secret sighed" (from the "Songs of Wales," edited by Mr. Richards), and a beautiful little Welsh ballad was so well sung by Miss Mary Davies as to elicit a demand for its repetition, which was complied with, in spite of the announcement in the programme prohibiting encores. Gruffydd, Lady Llanover's

blind veteran harper, his daughter, in Welsh peasant's costume, and a young pupil, created quite a sensation by their performance on the triple-stringed harp; and a good effect was gained by the introduction of the school children, for whose benefit the festival is held, who sang an Ode, the words by Sir F. H. Doyle, and the tune an adaptation of "The Ash Grove." The subscriptions during the evening amounted to nearly £900.

THE numerous correspondents who have written to us in reply to the question "Is a Parish Church Organ public property?" must accept our thanks for the lengthy manner in which they have treated the subject; but we take the opportunity of again reminding those who favour us with communications intended for insertion, that those will be invariably selected wherein clearness is united with brevity.

A CONCERT was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, on the 14th ult., which was in every respect fully equal, both in the selection and performance of the music, to the many upon which we have already commented. The concert was under the direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools, who has for so many years proved his skill and aptitude for this responsible office. We understand that Sullivan's Cantata, "The Prodigal Son," will be performed at the concert in June.

MRS. HOLMAN ANDREWS gave a concert in the Hanover Square Rooms on the 10th ult., before a large audience, Misses Edith and Gertrude Holman Andrews were highly successful in all their vocal efforts, the former in Blumenthal's "Love the Pilgrim," and the latter in a song by Balfe, receiving most enthusiastic encores. Miss Edith Wynne, Madame Patey (who sang with much effect a composition by the concert-giver, which was re-demanded), Mr. Cummings and Mr. Patey, were also included among the singers; and Mr. and Mrs. Richard Blagrove (harmonium and piano-forte), and Mr. John Thomas (harp), were the solo instrumentalists. The vocal music was ably accompanied by Mrs. Holman Andrews, Messrs Blumenthal and Pinsuti.

HIS Royal Highness the Prince of Wales has signified his intention of presiding at the Festival of the Royal Society of Musicians, which will probably take place during the month of June.

THE many who remember with pleasure the excellent singing of Herr Pischek in this country more than five and twenty years ago, will regret to learn that he has lately died at Stuttgart. His funeral was numerously attended, not only by artists, but by the representatives of all classes in the city.

HERR FERDINAND DAVID, the friend of Mendelssohn, and one of the truest artists in Germany, took his farewell of the Gewandhaus at Leipzig, on the 6th ult., playing on the occasion Bach's Concerto, No. 3, in D minor, and other compositions, which were received with the warmest demonstrations of delight by the large audience assembled. Herr David was a brother of the late celebrated pianist Madame Dulcken, and has held the post of Concertmeister since 1836.

ON Tuesday the 25th February the second of Mr. Edwin Bending's "Popular Concerts" was given at the Christ Church Schools, Ealing. The first part consisted of Mendelssohn's "Athalie," performed with harmonium (Mr. Tamplin), and piano-forte (Mr. Bending) accompaniment. The soprano solos were given with much effect by Miss Jessie Jones and Mdlle. Marie Dolby, the contralto part by Miss Julia Elton, who, it is needless to add, sang it most artistically; the lyrics were declaimed with considerable dramatic power by Mr. Charles E. Fry. The choir, composed of members of various London choral societies, and ably conducted by Mr. Randegger, sang the choruses with great firmness and precision. In the second part solos were effectively contributed by Mr. Guy, Mr. Wadmore, and the artists before named. A clarinet solo by Mr. Lazarus was warmly applauded, and Mr. Bending's piano-forte playing was much admired. Mr. Bending is to be congratulated on having given so excellent a concert; and it is to be hoped that on future occasions his efforts may be rewarded by a larger attendance.

BACH'S Passion Music (St. Matthew), will be given during Holy Week at St. Paul's, London, and at Christ Church, Oxford. Its successful performance at Manchester is noticed in our "Brief Summary."

ROSSINI'S "Stabat Mater" and Mendelssohn's "Hymn of Praise" are announced for performance at the Fourth Subscription Concert of the Royal Albert Hall Choral Society, which takes place to-morrow evening. The solo

vocalists will be Madame Otto-Alvsleben, who made so great a success in the Passion Music at Manchester, Madame Patey, Miss Emily Spiller, Mr. Sims Reeves, Signor Bettini and Signor Agnesi, Dr. Stainer presiding at the organ. The band and chorus, numbering over 1200 performers, will be, as usual, conducted by Mr. Barnby. Mendelssohn's "Elijah" is to be performed at the Fifth Concert on the 23rd inst, and the series will conclude on the 7th proximo with the revival of Handel's "Belshazzar."

The prospectuses of the two Italian Opera-houses hold out but small attraction during the coming season for those who go to hear works rather than singers; but as the appeal is annually made more to fashion than to art, we presume that the announcements, to those who are most interested in them, may on the whole be considered satisfactory. At the Royal Italian Opera we are promised Madame Adelina Patti, Madame Pauline Lucca, Madlle. Emma Albani and Madame Sinico. Of course, as usual, it is a miracle that the services of some of these artists have been secured. It was feared, for instance, that Madame Lucca, "had yielded to the temptation held out to her by the American managers, and had accepted an engagement to perform in the United States," but the Director "fortunately, although at great cost," succeeded in persuading her to come to England. Of Madame Patti it is said that, although it is confidently believed she will cross the Atlantic in September, "she may yet waver;" and then comes an allusion to the money we have paid to the Americans, in settlement of the Alabama question, winding up with the following affecting sentence: "Let them take their dollars, and be content; we can afford the dollars, but our Opera cannot yet afford to part with its greatest favourite." Coming again to plain matters of fact, the names of Signori Nicolini, Bettini, Urio, Marino, Manfredi, and Rossi are to be found amongst the tenors, and Signori Graziani, Cotogni, and Faure amongst the baritones and basses. There are several new singers mentioned; but as many of them may not be forthcoming, it will be sufficient to name them and discuss their merits as they appear during the season. Notwithstanding the grandiloquent announcement of last season, there is no mention of Wagner's "Lohengrin" in the prospectus; but Verdi's "Ernani" and "Luise Miller," Auber's "Les Diamants de la Couronne," a new Opera by Puchielli, entitled "I Promessi Sposi," Rossini's "Mosé in Egitto," and that wearisome work, "Il Guarany," by Gomez, are promised; the splendour of the spectacle in the last-named Opera being, we presume, considered a sufficient attraction to counterbalance the feebleness of the music. The conductorship will again be divided between Signor Vianesi and Signor Bevgnani; and the stage management will be placed in the experienced hands of Mr. Augustus Harris.

Mr. MAPLESON's prospectus informs us that Her Majesty's Opera House will again be Drury Lane Theatre, "which has been found perfectly adapted for operatic representations." With the accustomed flourish respecting the talents of vocalists who have long since rendered themselves independent of such heralding, we have the welcome names of Madame Christine Nilsson, Madlle. Titiens, Madlle. Ilma di Murska, Madlle. Clara Louise Kellogg, Madame Trebelli-Bettini and Madlle. Marie Roze; Signori Campanini, Mongini (the former styled in the prospectus the "first tenor," and the latter the "great tenor"), Fancelli, Rota, Mendioroz, Agnesi and Borella. The late Mr. Balfe's Opera, "The Talisman" (prepared for the fashionable world under the title of "Il Talismano") is the only novelty promised; but Donizetti's "La Favorita" and Thomas's "Mignon" are also to be given during the season. Cherubini's "Le Due Giornate" will be performed "if the other important arrangements will permit." Considering, it is admitted by the lessee, that the production of this work last season "created so much satisfaction in musical circles," we presume that these are not the "circles" to which Mr. Mapleson looks for patronage. The cast of some of the Operas includes the names of several new comers; and many of our established favourites will appear in parts for the first time in England. We are glad to find that Sir Michael Costa still retains his post of conductor. The Royal Italian Opera names the date of our present number as the opening night, and the season at Her Majesty's Opera is advertised to commence on the 15th inst.

AN excellent concert was given in the St. George's Vestry Hall, Cable Street, on Tuesday evening the 25th February, in aid of the funds of St. John's Church, Grove Street, before a highly appreciative audience. Miss Ellen Glanville received an encore for her rendering of Molloy's "So the

story goes," and Miss Julia Derby in Hullah's "Storm;" Mr. Albert James in "The Thorn," and Mr. A. Latta in Leslie's "Speed on, my bark," elicited much applause. Mr. Pettitt was extremely useful as accompanist. The concert was a complete success.

THE monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on Friday the 7th ult; the chief attraction being Miss Horder's excellent rendering of Rossini's "Bel raggio." Miss Janet King sang with much effect "Il Bacio" (Arditi), and gained a well-merited encore. Miss Wade's harp solo, "Love's Fascination," was brilliantly executed and re-demanded, as was also the piano-forte solo by Miss Augarde, entitled "La Cascade" (E. Pauer). Among the choral selections the most noticeable were the part-songs "Oh! hush thee, my Babie" (A. S. Sullivan), "In the lonely Vale of Streams" (Callowell), and the quartett "Once I loved a maiden fair," by Miss Horder, Miss C. Buley, Mr. Coles, and Mr. Tom Ellis.

ON Monday evening, the 10th ult., the members of the London Vocal Union, under the direction of Mr. George Wells, gave a miscellaneous concert at Albion Hall, London-wall. The first part consisted of "Abraham's Sacrifice," a Cantata, by Mr. J. J. Haite, which was rendered with considerable care and finish. In the second part, Mr. A. James sang a new song called "The Angel at the Window," and "Love's Request," as well as "Good-bye, Sweetheart," in answer to an encore. Miss Maria Langley was highly effective in the solo "Again from Heaven," in "Abraham's Sacrifice," and Mr. B. Scott (who sang the music allotted to Abraham in the Cantata) gave, in the second part, "The Brave Old Oak." A part-song called "Night," written by Mr. Wells, was very well sung, as was also "The Dawn of Day," a quartett. Miss Whitehead was the accompanist.

Reviews.

NOVELLO, EWER AND CO.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Continued from p. 13.)

DR. STEGGALL is so successful in carol and hymn-tune writing, that it is a matter for regret that he does not tear himself away from some of those innumerable pupils who draw instruction from him, and devote himself to the production of works of a larger calibre. Those who may chance to remember the performance of the sacred cantata which won for him his University honours at Trinity Coll., Cambridge, must have a vivid remembrance of the sweetness and elegance of that work, although it was accompanied, in lieu of a band, on the organ of the College chapel by the lamented Walmisley. The tune No. 275 is well worthy of its author's reputation, and must inevitably be an universal favourite. The anonymous author of No. 281 has produced a melody with admirable "swing" and brightness. But in 283 another, or the same un-named author has unconsciously borrowed his first line, almost note for note from the setting of the same hymn in "Hymns Ancient and Modern." It seems very unwise to place two versions of the same German melody as next door neighbours, especially when they differ so slightly as do 289 and 290. The absence of a repeat in the former may prove a plentiful source of trouble to choir-masters when the latter is attempted to be sung. The words of both are very beautiful and of importance, so it is improbable that only one will be used. We may be excused if we give the air of both in order that they may be compared with a third version of the same tune as given by Wesley in his "European Psalmist":—



The Happy Shepherd Swains.

April 1, 1873.

MADRIGAL FOR FOUR VOICES.

The Words and Music composed by JOSEPH NETHERCLIFT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 509, Broadway.

*In moderate time.**mf (2nd time p.)*

ALTO. We hap - py, hap - py shepherd swains, we hap - py shep - herd

1st TENOR. (eve. lower.) We hap - py, hap - py shep - herd swains,

2nd TENOR. (eve. lower.) We hap - py shep - - herd swains, We

BASS. *In moderate time.*
mf (2nd time p.) We hap - py, hap - py shep - herd swains,

ACCOMP.

swains Now leave till morn the moun - tain

hap - py shepherd swains, Now leave till morn . . the moun - tain

hap - py shepherd swains, Now leave till morn . . the moun - tain

hap - py shepherd swains, Now leave till morn . . the moun - tain

side, To sport . . . up - on the vil - lage plains, With

side, To sport up - on the vil - lage plains, to sport, . . to sport . . .

side, To sport up - on the vil - lage plains, to sport, . . to sport . . . With

side, To sport . . . up - on the vil - lage plains, With

each his . . nymph . . . at e - ven - tide. - tide.

... With each, . . with each his nymph at e - ven - tide. - tide. Hand in

each his nymph . . at e - ven - tide. - tide . . .

each his nymph . . at e - ven - tide. - tide.

Hand in hand, hand in hand, hand in hand, Hand in hand we

hand, hand in hand, . . in hand, Hand in hand we

... Hand in hand, hand in hand, hand in hand, Hand in hand we

Hand in hand, hand in hand, hand in hand, Hand in hand we

(2nd time f.)

dance and sing, Round the rus - set fai - ry ring, . . . Or up - on th'en - a - mell'd green,

dance and sing, Round the rus - set fai - ry ring, Or up - on . . . th'en - a - - mell'd

dance and sing, Round the rus - set fai - ry ring, . . . Or up - on th'en -

dance and sing, Round the rus - set fai - ry ring, Or up - on . . . th'en - a - - mell'd

... Still our joy-ous mirth is seen, ... Still our joy-ous, joy-ous mirth is green, Still our joy-ous mirth is seen, Still our joy-ous, joy-ous mirth is a-mell'd green, Still our joy-ous mirth, still our joy-ous mirth is green, Still our joy-ous mirth is seen, Still our joy-ous mirth is

seen, Fa... la la la... la la la, fa la la la la, ... seen, Fa... la la la la la, fa la la la la la, Fa... seen, ... Fa la la la la la la la la, Fa la la la la la la la seen, Till the knell of fa-ding light. ... When we

fa la la la, fa la la la, Fa la la la la. la. Till the la la la, la. Till the la, Fa la la la la la la la la, Fa la la la. la. Till the part with sweet good night. ... Till the

knell of fa - ding light, . . . When we part with sweet good

knell of fa - ding light, When we part with sweet good

knell of fa - ding light, . . . When we part . . . with sweet good

knell, . . . the knell. When we part with sweet good

night, . . . with sweet good night, . . . good night, . . . sweet good

night, with sweet good night, good night, good night, sweet good

night, with sweet good night, good night, . . . sweet good

night, . . . with sweet good night, good night, good

night, good night, good night. night, good night, . . . good night, . . . good night, good night. night, good night, . . . good night, . . . good night, good night. night.

night, good night, . . . good night, . . . good night, good night. night.

night, good night, . . . good night, . . . good night, good night. night.

night.

Accord

Which
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Which of these readings is best, it must be for the reader to decide. School teachers will trace a strong resemblance to this tune in the round "Follow, follow me," commencing at the words "Whither shall I follow?" Foremost amongst the Easter tunes stands Gounod's noble setting of "Jesus Christ is risen to-day." It is true that the first line smacks of the old St. Anne's, but despite this, the composition cannot be too highly praised. The effect of the gradual mounting up of the Alleluia, note by note, at each repetition is simply magnificent. Time only is required to make this composition not only a household treasure, but a vehicle of the highest form of worship on the largest scale. But let it not be taken at a quicker pace than the metronomic sign indicates. Worgan's old tune to the same words has been judiciously retained in the "Hymnary." Notwithstanding its faults as to extended melodic compass, and rolling quavers, it is certainly beautiful. Either accidentally or purposely, we know not which, but if the latter, highly to his credit, Sir John Goss has in his arrangement of this, made each Alleluia do duty as part of the harmony of the other. If he will excuse the liberty, it shall be sketched in three parts, not that he has done it in this way, but because it better explains our meaning:—



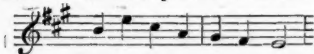
Would it be too much to ask for the last Alleluia thus?—



Putting the cleverness of the double counterpoint out of the question, it must be allowed that this welds the different lines of the music together, and gives the whole an unity which we doubt if its author would object to. Mr. Barnby gives in 295 a good bold double chant for the words "The foe behind, the deep before;" and Dr. Gauntlett, an excellent C. M. Tune to "O Thou, Eternal King, most High" (302). The melody of 306 by Dr. Armes, is smooth and good, but the harmonies might be simplified with advantage. The D \sharp in the last bar but one strikes us as being a little out of place. No. 310, by H. B. Walmisley is a remarkably good tune. The melody is original without being discursive, and it is well harmonized. This seems to be the only product of this author in the book, which is a pity, if it is a sample of his powers. In 305 and 313 it is absolutely necessary to alter the line which originally appears to have run thus:—



but there seems no reason why it should not be—



the reaching up to E is certainly joyous, and need not be vulgar. Mr. Hoyte's tune 314, is solid in style and, if we may be allowed the expression, will wear well. The rhythm of 315 is as unsatisfactory as it is unnecessary. The constant recurrence of dotted notes at the commencement of each line, produces a feeling of unrest.

The tune 325 named Rolvenden in the index to the "Hymnary," and said to be from the English Psalter of 1615, is either an adaptation from, or a plagiarism of the Old 81st (as given by Havergal) from Day's Psalter, 1563. In either case it will be interesting to put both into the same key and compare them:—



Although the succession of long and short notes in the latter of these becomes irksome, it is on the whole preferable to the former. Attwood's lovely setting of the Veni Creator (328) seems to have been hitherto much neglected, although it is to be heard at every Ordination in the Metropolitan Cathedral in its original seat, the key of F. The version of Croft's 136th, as given in 332, differs slightly from that commonly known, the note to the last word but one, line 4, being often G \sharp and the final cadence being a $\frac{3}{4}$ on A. No. 337 is an excellent C. M. by Onseley. Though long and chromatic, and not easily to be committed to memory, Dr. Hiller's tune 360 will commend itself to all those who value originality and emancipation from conventionalities. It would bear to be taken at a pace a trifle slower than that indicated, in our judgment. Its breadth and solemnity are remarkable. In tune 361, though good in itself, there occur some very bad accents when sung to the words. We must presume that the editors of the words are in some degree responsible for this fault, as Dr. Garrett is too sound a musician to wilfully displace the natural laws of accent.

One of those mysterious and incorporeal beings termed "Anonymous" has produced an admirable setting of Hymn 374, fresh and bright, yet imposing in effect. Tune 386, by J. Baptiste Calkin, is noticeable for its tunelessness and fitness for the words to which it is attached.

We have not yet passed the fourth hundred out of the 646 tunes of the "Hymnary," but find that the present notice has reached the limits of space which can probably be spared for it. The wealth which has to be described or criticized must be a sufficient excuse for these extended notices. The contents of the "Hymnary" are too important to be merely glanced at.

"The days of man are but as grass." Anthem. By R. W. Crowe, Mus. D., Cantab.

THIS somewhat extensive work comprehends a Chorus, a Verse—to quote the author's use of the old cathedral term—beginning "But the merciful goodness," the choral Intermezzo "The Lord hath prepared," and a final Chorus, "O speak good of the Lord." It has the peculiarity, happily a rare one, of ending in a different key from that of its commencement; a consequence, let us suppose, of the long-standing confusion of what are called "relative" major and minor keys—keys that have no seeming relationship but in the unlucky accident of their bearing the same signature, just as anybody having the name of Brown or Smith or Jones, may be related to any other who owns to the same cognomen. The Tonic-Sol-Fa fiction that the tonalities of E flat and C minor are identical, is less amusing than many another fallacy that holds a limited esteem, but it is far more pernicious. It is fortunately the last remnant to art of the ecclesiastical Modal system, and music will stand in a clearer light than it does to all young students when the terms "relative major" and "relative minor" are exploded with the principle they pretend to define. Whatever the merit of the theory that is assumed to connect these keys of C minor and E flat, the effect is quite unsatisfactory, of a composition closing in the one which opens in the other; but elsewhere would be a fitter place for discussing this important topic than in the examination of Dr. Crowe's Anthem, wherein it is exemplified. More than the use of the old term "Verse" to describe the Trio for adult voices in the middle of the work, more than the unctuous effect of certain phrases for the counter-tenor, which arise in its course, and savour strongly of the Glee, as well as Church style of the last century, does much of the form, and the manner of the composition suggest that the works of that period have been the author's standard, if not his model. He has wanted the clear-sightedness, however, to distinguish what is technically characteristic of that age

from what is peculiar to a later time—hence, he uses some modernisms of harmony such as Kent, and Nares, and their fellows could never have conceived, and which are consequently out of keeping with the general material and structure of his work. His final fugue is, or has the air of being, somewhat laboured. We write fugues under great difficulties in this age compared with those which beset our predecessors, who lived in a fugal atmosphere, hearing fugues, singing fugues, playing fugues, and making fugues, so that the contrapuntal idiom became their vernacular, and they expressed themselves as naturally in its form as we do in the phraseology of our own time. A little stiffness may then fairly be forgiven, since few of us escape it, if a fugue be indispensable in a piece of now-a-days Church music. On the whole, this anthem disappoints the expectations raised by Dr. Crowe's Communion Service, lately reviewed.

"*The Lord is my strength.*" A short, easy, full Anthem for Easter Day. Composed by Albert Lowe.

This anthem amply fulfils the announcement on the title-page; it is "short," and "easy," the subjects moreover, being both melodious and well harmonized. The change of key at the words "Open me the gates," is good; and the "Adagio Religioso" which follows, serves well as a contrast. We question, however, the policy of starting the voices in unison at the return to the original key and time, as we have already had enough of this effect before the commencement of the "Adagio." The unexpected chord of B flat, after the lingering of the voices upon D, is a point worthy of attention; and the manner in which the harmonies flow towards the final close is well deserving of commendation. The anthem will, we think, be found extremely useful wherever a desire is felt for something quiet and unpretending at the Easter-day service.

The Organist's Quarterly Journal. Edited by William Spark, Mus. D. Part 17.

WITH this number, the *Organist's Quarterly Journal* enters upon its fifth year—an accumulating testimony of the living talent for organ composition, and of the wide esteem for this class of music. The part for January last begins with *Twelve Short Interludes*, by Henry Smart, for use between the Offertory Sentences, or at Confirmations. The plan of this series is somewhat novel, and certainly ingenious. The twelve are in truth one piece interspersed with eleven discretionary silences, for one tempo is preserved throughout, and, what still more justifies this view, some of the same phrases recur from piece to piece, and no one comes to a complete conclusion until the very last, each resting upon a half-close, or in some key different from that of its commencement. Thus, No. 1 begins in G and ends on a chord of D, and No. 2 begins with the same theme in D and closes in G, and this said theme reappears in Nos. 6, 9, and 12. Again, the matter of No. 11 is integral to the next piece, and in this manner one design encompasses the whole cluster. A remoter change of key than any of the others have, from that of the foregoing interlude, marks No. 5; this presents what may be called a second subject or episode, and is to us the most interesting of the twelve. They have all greatly the air of improvisations, but this in no respect unfits them for their purpose. Mr. Smart has been one of the most frequent contributors to the work, and though he has put forth compositions of more musical importance, he has furnished nothing that better supplies a need than his present essay. A second movement follows of the *Sonata* in F, by Mr. Silas, of which the first instalment was issued in a previous number of the *Journal*. It is an Andante con moto in B flat, and a decided advance in merit upon the opening Allegro. A few preludial bars introduce the chief subject, a well sustained melody; this is relieved by an episode wherein the pedals have a conspicuous duty; and then, in Rondo wise, the prior matter comes again without modification, and a short coda closes the whole. The unbroken continuance of one figure of accompaniment throughout the first theme at each time of its presentation, and of another throughout the episode or Trio, must be regarded as weakness in the construction. The author's admirers will look with interest for the final movement in the next coming number. A *Concluding Voluntary*, the 63rd work of Herr Philipp Tietz, stands next in order; it is "Fugato" in form and grave in matter. It is succeeded by an *Offertoire* by Mr. Robert Hainworth—we would gladly know the distinction between an *Offertoire* and a piece of music for the Offertory—whose notion must be that alms-giving flows nimbly, since he accompanies it with an Allegro Vivace. The last piece is a *Prelude* by the accomplished organist of Chichester, Mr. Francis Edward

Gladstone, which is on a parity with other of his productions that have been noticed in these columns.

Schumann's Songs. Edited and in part translated by Natalia Macfarren.

FOR many years the instrumental music of Robert Schumann has been so steadily making its way in this country that his compositions, either for pianoforte or orchestra, need no longer the advocacy of his zealous partisans to ensure a welcome, even with a mixed audience. His Symphonies, Concerto, and smaller works for the pianoforte have now thoroughly taken rank amongst the stock pieces, both for the concert-room and the drawing-room; and there can be little doubt that a closer acquaintance with them will but reveal new beauties. But his songs are by no means so well-known; and the volume now before us comes, therefore, at a most opportune moment, for those already acquainted with many of the vocal gems contained in this collection will be glad to possess them in so attractive a form, and those who are strangers to them will, we are certain, discover in them a mine of wealth almost inexhaustible in its resources. The volume is announced as a first instalment only of the composer's songs, in the order of their production; and in the Preface it is stated that although it is not considered desirable to re-publish all his songs, wherever there is a connecting link between the different numbers of an Opus, they will be given in their entire form, precisely as Schumann wrote them. In adapting the original English words to those songs which were set by the composer to translations, we think that the editress has been perfectly right in altering occasionally the text to suit the music; for it is obvious that notes which may sympathize perfectly with the German words may not so well agree with the English ones; and, as Mrs. Macfarren very truly says, the music should be made the "paramount consideration." It is difficult indeed to select, even for brief comment, any especial compositions from a collection in which every piece has so much real beauty, but we must make the attempt. The nine songs forming Op. 24, which commence the volume, vary much in length, but some of the shorter ones are instinct with true poetical feeling, No. 4, more particularly, a melody of wailing anguish, in E minor, with a characteristic quaver accompaniment following each accent of the bar, at once arresting the attention from the intensity of its expression throughout. Nos. 2, 5, (the latter having a charming theme, with a restless accompaniment of quavers) and 6 (the melody actually speaking the words "Stay thy oar, thou rugged boatman," and ending strangely, but effectively, in the voice part with a dominant seventh) may be cited as amongst the best of the more elaborated songs. No. 7, "On the Rhine," must have a line to itself. The simple loveliness of this theme, accompanied with the calmly flowing semiquavers, is so winning that in lingering over its beauties, we cannot but wonder that the state of art in this country should be such that inanities which shall be nameless are praised and sung, whilst treasures such as these are uncared for. No. 9 should also become a favourite with vocalists who can appreciate real art: the melody, in true sympathy with the words, is extremely refined, and the pianoforte part—sometimes flowing in loving company with the voice, and sometimes asserting its right to an independent character—although requiring the hand of a trained artist to give it due effect, contains no such difficulties as are found even in many common-place modern vocal effusions. The next 26 songs constitute Op. 25, entitled "Myrthen." The first of these (No. 10 in the volume) is one of the most charming pieces in the collection. The words, translated by Mrs. Macfarren from Rückert, seem those originally wedded to the notes, so perfectly do they accord in every respect with Schumann's impassioned music. The melody commences in A flat, with an *arpeggio* accompaniment, divided between the two hands. After a close upon the key note an unexpected enharmonic modulation into E major expresses most sympathetically the more placid feeling of the words, the return to the key being introduced by changing C sharp into D flat on the harmony of the dominant seventh. The close of the song is extremely beautiful, the voice dwelling on the dominant 9th in the final phrase with a tenderness which cannot but speak to the heart of all listeners. A marked and highly characteristic melody is set to No. 11, "The Free mind," and in No. 12 "The Walnut Tree," we have another song of remarkable beauty, the unceasing *arpeggio* accompaniment heightening, without disturbing, the calm theme given to the singer; and an expressive phrase, which forms the symphony, breaking in with excellent effect wherever the voice pauses. No. 13, a song full of

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character, confirms our assertion of the necessity of altering some of the words which have been rendered back into English from the German translation to which they were originally composed. Burns's verses, commencing "My heart is sair," flow very well until the well known "Somebody" occurs, which being rendered by the German word, "Jemand," is very properly translated "Someone." Passing over two Anacreontics, a delicious song, called "The Lotos Flower," another to some sacred words, translated from Göthe, and "Suleika's Song" (which is really a melodious duet for voice and pianoforte), we arrive at another composition which cannot be hurriedly dismissed. Assuredly Robert Burns would have been driven frantic with joy could he have heard his "Highland Widow's Lament" so intensified by the magic of music. The song is in D minor, and bears the somewhat unusual time signature 6-16. Anything more intense, more vividly coloured or more truthful in its wild pathos than this Highland Widow's wail of hopeless grief we can scarcely call to mind in the whole range of vocal music. The effect of the voice hurrying forward with increasing agitation, as the sorrows of the singer accumulate upon her, the chords in the right hand rapidly answering those in the left throughout, is so thoroughly dramatic that were the song rendered by two sympathetic artists, a musical audience would be roused to enthusiasm, and the most unimpassioned listener could scarcely remain unmoved. In this brief notice we can do but scant justice to the contents of this attractive volume; but as far as we have been enabled to travel through its pages in our present number, we trust that we have said enough to indicate some of its beauties to our readers, and next month we hope to resume and conclude our pleasurable task.

True Love (Treu Liebe). Vocal Duet. Composed by Agnes Zimmermann.

An unpretending and expressive duet, in A minor, by a composer whose name is a guarantee for the truthful setting of German poetry, even when as a resident English artist, she gracefully renders it into our own language before publication. The composition is an undoubted proof, if proof were wanting, of the simple means by which an accomplished writer can produce effect; for both the voice parts and accompaniment are models of quiet and subdued power. We especially admire the alteration in the character of the pianoforte part to the second verse. Vocalists who desire to meet with a melodious duet presenting no unnecessary difficulties will be glad to become acquainted with "True Love."

Sweet to live amid the mountains. Part-Song. Words from the Swiss.

There's beauty in the deep. Part-Song. Words by Brainard.

Composed by W. Pearson.

THESE are the best part-songs we have yet seen by this composer. Of course in the first one (as the words are from the Swiss) we have the inevitable "Tra, la, la!" but it is not intrusive, and the melody is fresh and tuneful. The harmonies throughout are simple and well written; but as a rather important shake is written in the pianoforte part, we can scarcely imagine how the song can be quite complete, as the author tells us, "without an accompaniment." "There's beauty in the deep" commences *Adagio*, with a bass solo, which leads to an *Andante* movement in 6-8 rhythm, the melody of which is extremely pleasing. In the second verse the *Adagio* begins with the bass solo unaccompanied, followed by an *Andante* in the relative minor, the song concluding with a repetition of the phrases which end the first verse, in the original key. This little composition, unpretentious as it is, proves that Mr. Pearson is advancing as a part-song writer.

The Parting. Song. Words by Byron. Composed by Alice Lee.

THE union of inoffensive music with inoffensive poetry can scarcely perhaps be considered a matter of sufficient importance to call for more than a line of faint praise; but Byron's verses are not thus to be trifled with; and if we seem too critical upon Alice Lee's graceful little theme, it is her fault for selecting words which demand a more vivid colouring than she has given to them. Grammatically, however, we have nothing whatever to say against her song.

DEIGHTON, BELL AND CO.

Music. By Henry C. Banister.

This Manual, by one of the Professors of Harmony and Composition at the Royal Academy of Music, forms one of

the series of "Cambridge School and College Text Books," and is expressly prepared for the use of candidates for the Middle-Class Examinations, in connection with the Universities. In his Preface the author says "The work being a *Text Book* rather than a *Treatise*, the discussion of controverted points must not be looked for in it. Such discussions would have been beyond its scope, and frustrated its purpose, with respect to those for whose use it is specially intended. Generally those views are given which are most widely accepted by musicians not holding extreme or special opinions." Such a plan as this is highly to be commended; for although we are unquestionably in a transition age with regard to the fundamental principles which should be taught to the students of musical theory, there can be no doubt that patients must not die whilst doctors disagree, and Mr. Banister, therefore, who is desirous of becoming a teacher instead of a disputant, is right in stating as clearly as possible in his book only those broad facts which are accepted by the majority of musicians. With this view of the author's intentions, we are bound to accord the highest praise to the work, which is so logically arranged throughout that reference to any special portion of it can be readily made. Part I. treats of Notation; Part II. of the Rudiments of Theory, Harmony and Counterpoint; and Part III. of the Elements of Composition. In the first of these parts we have a remarkably clear exposition of notation, time, accent, and other elementary matters unfortunately too often passed over by students. Especially must we praise the author's explanation of the difference between Simple and Compound Time, the widely-spread ignorance of which subject causes half the false emphasis we are condemned to listen to amongst amateurs. In the portion devoted to the exposition of the rudiments of Theory we have some very valuable remarks upon the old scales; and although but small space is occupied in tracing the history of our modern system, an intelligent pupil may glean quite enough information upon the subject to understand the meaning, at least, of what are termed the "Gregorian tones." Harmony is grappled with and explained, as we have already said, with as much confidence as if the author were not surrounded by those who dissent entirely from his opinions; but, for teaching purposes, Mr. Banister has unquestionably laid down a system which cannot but produce wholesome results; and if students of an enquiring nature should be desirous of becoming acquainted with the various conflicting theories which now agitate the musical world, we are certain that they will be all the better for having prepared themselves by reading and pondering the pages of this cleverly written text book. If we have a fault to find with the work, it is that, in laying down his rules, Mr. Banister constantly says "some authors believe that this chord," &c., assertions which of course must have the effect of mystifying a student who, wishing to pass an examination, has a right to believe that he is learning in the right way to attain his end. Before concluding our notice we may say that the complete manner in which every department of the science is explained is highly creditable to the author; for not only does the book include a treatise on Counterpoint, Canon, Fugue and Imitation, but some very able remarks upon Form in composition and upon the various musical instruments.

J. B. CRAMER AND CO.

Oh Bella Mia. Romanza. Parole di F. Rizzelli. Musica di Arthur S. Sullivan.

MR. SULLIVAN has here attempted nothing beyond writing a flowing melody to some not very suggestive words. As may be expected, the treatment of the song bears the unmistakable stamp of its being the work of an accomplished musician, the accompaniment especially being most delicately handled throughout; but we confess that we should be glad to meet Mr. Sullivan on higher ground, for our congratulations upon the success of such trifles as these, like the conventional compliments of every-day life, become almost a matter of course. There are many who can throw off graceful and melodious songs, and we can of course have no objection to their so employing their time; but England can but ill spare the services of those composers who have proved that they can do better things.

The Dove and the Maiden. Idyll. Words by H. B. Farnie. Music by J. Offenbach.

WHATEVER may be said against the music of Offenbach, there can be no question that all his compositions have that important element of "tune" which cannot but render them favourites, at least with the multitude. Whether they have anything else becomes indeed a question, for we have

rarely heard any vocal piece of his which seems to soar above the level of a dance air, whether it be a song, duet, quartet, or quintet; and although the false life by which they are invariably surrounded when presented on the stage excites the admiration and applause of large audiences to such an extent that the music is received with rapture, it very seldom happens that much effect is produced by it away from the glare of the stage-lamps. As a quiet and inoffensive melody, the little song before us, from the Burlesque Opera, "The Bridge of Sighs," may we think bear favourable comparison with many of the songs of the day; and although we may like it best because it is least like the usual compositions of Offenbach, there are many, no doubt, of his staunch admirers who having but small knowledge of the individuality of his style, would purchase and sing this Idyll under the full conviction that it is a thoroughly representative work of its author.

Only to meet. Ballad. Words by George Cooper. Music by Franz Abt.

MANY of the songs of this composer have obtained a well deserved popularity, but he has latterly written too much for his fame, and the inevitable result is that we often see his compositions passed over by vocal amateurs without even a glance beyond the title-page. This is a mistake, for his vocal pieces are always graceful and singable, and such qualifications should be powerful recommendations in these days of trivial common-place. "Only to meet," however, has a character of its own which is certain to make it a favourite. The flowing theme, in 6-8 rhythm, with the triplets in the accompaniment against the holding notes for the voice, is extremely melodious; and a good effect is gained by the change of character on the words "After it all comes the cloud of despair." There is much that we like about this song, and have little doubt that our opinion will be shared by others.

DUNCAN DAVISON AND CO.

Three Songs for Voice and Piano:—

1. *Standing, gazing over the sea.* Words by M. A. B.
2. *Ripple, ripple, gentle stream.* Words by Mrs. C. A. Double.
3. *Shine on, fair moon.*

Composed by L. M. Watts.

WHEN the title-page of a song expressly states that it is for "voice and piano," it is generally understood that the instrument has an independent part, the vocalist and pianist, indeed, being equally necessary to realise the composer's intention. As every song in the present day has a pianoforte accompaniment, some such intimation as this is useful, as distinguishing a mere ballad from a more ambitious composition; and we confess to a feeling of disappointment, therefore, when on opening the pieces before us, we found nothing but the conventional *arpeggios* and chords for the pianoforte throughout. No. 1, in D flat major, has a vocal theme well expressive of the words; No. 2 is melodious, and may we think be made effective by an unpretending singer with a sympathetic voice; and No. 3, although perhaps the least attractive of the set, shows that the composer has much feeling for pure melody. But there are defects in the accompaniments of all these songs which should have been corrected by an experienced hand before publication. For example, in No. 1 (page 2, bar 5) consecutive fifths occur between the chords of G flat and F; in No. 2 (on the second page) between the last chord of bar 3 and the first of bar 4, we have the same progression; and in No. 3 (page 3), the triad of C moves in similar motion to the triad of B flat, from the 10th to the 11th bar, in a manner so awkward as to disturb the equanimity of a singer with a sensitive ear.

WILLIAM CZERNY.

Festive Seasons. Six Pieces for the Pianoforte.

A Postman's knock. Scherzino. For the Pianoforte.

Liebeszauber. Clavierstück. For the Pianoforte.

A Capricious Moment. Capricciotto. For the Pianoforte.

Composed by Heinrich Stiehl.

AN artist of higher talent than Herr Stiehl would have hesitated before publishing a set of pieces in imitation of the exquisite Six Christmas Pieces of Mendelssohn. The subjects of these little sketches, "Home for the Holidays," "Christmas Eve," "A Happy New Year," &c., have evidently somewhat fettered, rather than assisted, the creative powers of the composer; for, although there are undoubted indications of original thought throughout the pieces, the joyousness of the children at the "festive season" is certainly

but faintly reflected in the music. "A Postman's knock" is open to the same objection: the "knock" is there, but little else. The *Clavierstück* is a well written piece, which may be recommended both for practice and performance; but of the group of compositions forwarded to us, we infinitely prefer the last, which is a true *Caprice* (or *Capricciotto*, as the composer prefers to call it) and full of character.

METZLER AND CO.

Awake! the daylight sweetly falls. Part-Song. Words by Willy De Burgh. Music by W. Borrow.

A FLOWING, melodious and excellently voiced part-song, by a composer whose name is new to us. We may especially mention, amongst the many effective points in this unpretending little composition, the pause upon the diminished 7th on A natural, which leaves the ear in agreeable suspense for the close upon the key-note.

HENRY STEAD AND CO.

Clouds. Ballad. Words by Lætitia Mary Napier. Music by Mirana.

As we have before said in reviewing the songs of this composer, there is unquestionable evidence of a feeling for melody in all she writes, but a want of original thought, which will, we think, prevent her compositions from rising above the level of the multitude of graceful vocal pieces of the day. If she were to think more of what is *good* than of what is *pretty*, there can be little doubt that she might produce works of a somewhat higher class than she has yet given us; for throughout her songs we see an evident endeavour to soar above the regions of common-place. "Clouds," however, has an elegant flowing theme, in 9-8 rhythm, is carefully accompanied, and as it is published in two keys, has doubtless already become a favourite.

Forget me not. Song. Composed by Walter H. Sangster.

AN effective tenor song, showing skilful workmanship in the accompaniment, as well as a real aptitude for the melodious setting of words. Especially do we congratulate Mr. Sangster on his power of observing the true accent to his poetry, for this is a quality but rarely met with amongst modern song-writers. The conversational bits between the voice and pianoforte give much interest to the composition; and as we perceive that it has been sung by Mr. W. H. Cummings, there can be little doubt that "Forget me not" is likely to amply justify its title.

Original Correspondence.

IS A PARISH CHURCH ORGAN PUBLIC PROPERTY?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—An organ erected in a church, whether by public subscription or private munificence, is placed there for use in the services of the church, not for the private amusement of any parishioner who may desire to play upon it. It is strictly "public property,"—not indeed in the sense that "A Parishioner" imagines, but, as are all the fittings in the church, devoted to public purposes. The ownership is vested in the churchwardens, as representatives of the parishioners; they are bound to preserve it for the purposes for which it was placed there; and the right of the public over it is to have it used for those purposes, and no more. As you justly point out, the very fact owned by "A Parishioner" of the necessity of private persons having to obtain permission if they desire to play upon it, is an acknowledgment that they can do so only as a matter of favour and courtesy, not as a right.

Unless specially warned to the contrary, a resident organist has fair reason for assuming that the care of the organ is intrusted by the churchwardens to him as their servant, and that he is the person responsible for the proper use of it. And I imagine that, as a rule, churchwardens would act very unwisely and uncourtly if they were to over-rule organists and take that responsibility upon themselves. That they have a right to do so is unquestionable; and it is easy to conceive cases in which it would be their duty to exercise that right.

I remain, Sir,

Your obedient Servant,

WM. ACTON,

Vicar of Wicklewood.

March 3rd, 1873.

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TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In answer to your correspondent "Parishioner," allow me, as one who has lately had reason to "look up" the point whether a parish church organ was public property or not, to state your law bearing upon the question.

I do not think an organist has, by virtue of his appointment, the sole charge and right to the use of an organ in a parish church; I think any person, with the leave of the vicar or rector and churchwardens, could play upon it at proper times, and so as not to interfere with the duties and privileges of the organist. By law, the property of the chattels in a church is vested in the churchwardens; but the right to the custody of the keys of a church is in the minister. The latter has also the right to decide when the organ shall and shall not play, though the organist is paid by the churchwardens. Therefore a parish organ cannot justly be considered "public property," nor has an organist the sole and exclusive right to play thereon.

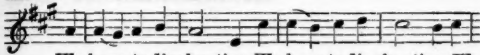
I am, Sir, yours truly,
MUSICAL SOLICITOR.

25th March, 1873.

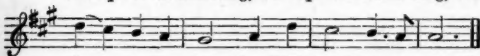
MUSIC IN BATH ABBEY.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In Bath Abbey on Sunday last a very solemn hymn was sung to the glorious "Adeste Fideles," and the last line was rendered as follows:—



We hope to die shouting, We hope to die shouting, We



hope to die shout-ing "The Lord will pro-vid-e."

In these enlightened days I did expect something better than this in noble Bath Abbey. D.

March 6, 1873.

BACH'S HYMN IN "THE HYMNARY."

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In the last number of your paper, I find a very amusing answer to my letter respecting "Bach's Hymn." It is not worth while to enter a conversation with a reviewer who writes only for *modern* readers, and who considers the history of old scales a subject surrounded with pitfalls, who cannot correct the printer's error himself, who does not venture to give his name, and cannot answer with a reasonable explanation of Bach's simplicity and correctness. A Rev. gentleman, who pointed out to me some time ago the want of study which is generally to be found with musicians in this country, was more right than I supposed heretofore. Having experienced such an instance through your paper, I can hardly believe that your readers and Reviewer have an understanding, and consequently an interest in the subject. I should be very glad to be asked for a full explanation of the "Jonicus plagalis" as the foundation of "Bach's Hymn."

Yours respectfully,

5, Grove Park Terrace, Chiswick, W. C. LAHMEYER.
March 24th, 1873.

DIATONIC AND CHROMATIC SEMITONES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Referring to Mr. Robert Smith's letter in your March number, and beginning with the last paragraph, it is true that the English concertina, distinguishing as it does between G \sharp and A \flat , cannot be in perfect tune with an instrument tuned according to equal temperament on more than one note out of the twelve in each octave. It is also true, according to my view, that if a violinist were to play Berlioz's second example (p. 236, Novello's ed.) in exact tune, the A \flat , supposing it to belong to the chord of the seventh on B \flat , would be considerably lower than the A \flat of the pianoforte, and rather lower still than the A \flat of the concertina, assuming the three instruments to be in unison on B \flat ; but it would not be so low as the G \sharp of the concertina, because that note is depressed by the temperament of the instrument to the extent of half a comma, as compared with B \flat . With respect to his first example, Berlioz is utterly wrong in saying that a violinist would be correct in playing the G \sharp higher than the corresponding note of the pianoforte. Even taking into account that the pianoforte would be a

little flat on the A, from its temperament, the true leading note to the A of the violin would be *lower* than the G \sharp of the pianoforte. Violinists may choose to play some notes out of tune; but a genuine musical theorist can only regard this as a passing fashion, with which he has nothing to do. M. Berlioz proceeds to give instances of composers writing A \flat in one part, against G \sharp in another, &c., which they can do, of course, if they intend their compositions to be executed in equal temperament, as near as may be. Whether or not there is any ground for the invectives against musical theorists, with which these extracts are garnished, is a question on which I cannot now enter. I do not think that the circumstance of the concertina possessing ten perfect major thirds, justifies M. Berlioz in calling its scale "barbarous." He is not clear as to the relations of the notes of the pianoforte and concertina. The G \sharp of the former will be the middle note between the G \sharp and A \flat of the latter, if the D's of the two instruments are in unison, but not otherwise. The major thirds being perfect on the concertina, and the fifths tempered equally, the temperament is necessarily different from that of the pianoforte; each fifth on the concertina being flatter than one on the pianoforte by the twelfth part of a diesis.

With respect to the theory of the dominant seventh, I cannot quite agree with Mr. Smith. There are three facts which, it seems to me, must form the basis of all sound theory on this subject; one is that the chord above-named is, next to the common chords, that most used in music; the others are that 7 is the prime number next greater than 5; and that vibrations in the proportions of 1, 3, 5 and 7 produce a chord of the minor seventh, that is to say, a major common chord together with a note between a major sixth and a major seventh from the double octave of the fundamental note. Will Mr. Smith or any one else venture to say that the first of these facts is quite unconnected with the latter two? If he admits that they are connected, I do not see how he can deny that the numbers 1, 3, 5, 7 represent the *normal form* of the chord in question; just as much as 1, 3, 5 represent that of the common major chord. No doubt, when the chord of the seventh is prepared, the seventh must be taken in one of the ratios 15 to 9 or 9 to 5 (for the supposition of an enharmonic change between the preparing chord and the discord is rather awkward), and by this alteration of the ratio the discord is intensified. It may be true, as Mr. Smith says, that there is no hard and fast line of distinction between concords and discords in nature; but I hold that the ratio 7 to 4, or 7 to 5, represents a decided, though rather mild, dissonance. Not even in "the music of the future," I should think, will a composer conclude a piece with a chord containing either of these ratios; and if they require resolution, they must be dissonances. The minor third, whose ratio is 7 to 6, seems to me neutral territory between consonances and dissonances. In such instances as the opening of Lord Mornington's "Here in cool grot," and Mendelssohn's "When from out the golden West," I think that the best effect will be produced by the tenor voice taking the dissonant note in the pitch indicated by the ratio 7 to 4, and not higher; since the words furnish no reason for very piercing discords.

Yours faithfully,

S. S. GREATHEED.

Corringham Rectory, Essex.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Many notices of country concerts are omitted from our present number, because the correspondents who forwarded them have neglected to say when or where the performances have taken place. We trust that this announcement will prevent such irregularity in future; for we cannot, as a rule, undertake to say why such communications are thrown aside.

S. A. C. — Our correspondent should know that we cannot reply to any communication unaccompanied by the name and address of the writer.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BELFAST.—The Spring season of the Ulster Hall Monday Popular Concerts commenced on the 3rd ult. The principal vocalists, Miss Maria Arthur and Dr. O'Donoghue, were well received, many of their songs being re-demanded. The band of the 78th Highlanders played several effective selections. Mr. B. H. Carroll was highly successful both in his organ and pianoforte solos, and he also accompanied the vocal pieces with much skill.

BIRKENHEAD.—The Cambrian Choral Society gave a performance of Mendelssohn's Oratorio, *Elijah*, on the 18th ult., with great success. Miss Edith Wynne, Miss J. Bond, Mr. Bywater, and Mr. O. Christian were the principal artists engaged. Mr. W. Pary conducted, and the band was most ably led by Mr. H. Lawson. Owing to frequent encores the performance lasted for nearly three hours and a half. Both solos and choruses were rendered in a highly satisfactory manner.

BIRMINGHAM.—On the 21st ult., Mr. Stephen S. Stratton gave a concert at Messrs. Adams and Beresford's Music-room, in commemoration of the 18th birthday of the celebrated composer, John Sebastian Bach. The artists employed in rendering the selections were:—Violins, Herr Ludwig and Herr Carl Jung; viola, Mr. W. H. Priestley; violoncello, Mons. Vieuxtemps; double-bass, Mr. J. Moreton; flute, Mr. Sturges; pianoforte, Dr. O. S. Heap, Mr. Arthur Trickett, and Mr. S. S. Stratton. The programme, as the occasion demanded, consisted exclusively of works of Sebastian Bach, and was made up chiefly of compositions by that great master for the chamber, and but rarely heard in this country. The most important of the pieces were the two concertos for three pianofortes, both of which were excellently played. The Sonata in B minor, for pianoforte and violin, was also beautifully given by Dr. Heap and Herr Ludwig. The violin and violoncello solos—the former consisting of the Preludio, Loure, Gavotte and Rondo from the Suite in E, and the latter of the Allemande, Courante, Sarabande and two Gavottes from the Suite in D, were remarkably well executed. M. Vieuxtemps was unanimously recalled, and gave a repetition of the Gavottes. The performance of the two Preludes and Fugues from the *Well-tempered Clavier*, showed how perfectly Dr. Heap's hand has been disciplined, and how thoroughly he has studied the highest forms of musical composition. The difficult Fugue in G minor was also well given by Mr. Stratton. There was a fairly good attendance, and loud applause greeted the conclusion of every piece, showing that the audience appreciated the efforts of the performers.

BOLTON.—On Friday evening the 14th ult., a musical service was given in Wesley Chapel, Bradshawgate; the vocalists being Miss Fallows and Mr. Henry Taylor, assisted by the Chapel choir. Miss Fallows sang "How beautiful are the feet" (*Messiah*), and "Angels ever bright and fair" (*Theodora*), with very good effect. The solos given by Mr. Taylor were the recitative, "With overflowing heart, O Lord" and air, "The soft southern breeze" (*Rebekah*), and "In native worth" (*Creation*), which were very ably rendered. Mr. J. T. Filmeroff, the organist, played a March (Wey), "Adagio Cantabile" (Haydn), "How lovely are the messengers" (Mendelssohn), and Beethoven's "Hallelujah" (*Mount of Olives*). The choir sang during the evening an Anthem, "O come let us worship," 95th Psalm (Mendelssohn), "In Thee, O Lord" (Tours), and Mozart's "Gloria" (Twelfth Mass), closing with Hopkins' "Saviour, again to Thy dear Name." The service was a success, and reflected credit upon the choir-master, Mr. Taylor.

BOOTLE, LANCASHIRE.—A miscellaneous concert was given on Tuesday evening the 18th ult., at the Assembly Rooms, for the benefit of the widow of Captain Upton, late commander of the steamer *Scanderia*, which sailed from New York on the 5th of October last, and has never since been heard of. There was a large attendance, and upwards of £50 was realized in aid of Mrs. Upton and her two fatherless children. An excellent programme was provided by the following ladies and gentlemen, who gave their services gratuitously, viz. Miss Clensy, Miss Brown, Miss Newall, Miss Webster, Miss H. Webster, Miss Lowthian, Mr. Francis, Mr. Hobart, Mr. Clensy, and Mr. Peake. The efforts of the soloists were greatly appreciated, and several pieces were encored. A reading was also given by Dr. Churchill; and the Highfield Musical Society (Walton), under the conductorship of Mr. R. B. Carmichael, sang several pieces in a highly creditable manner. Mr. J. L. PARRY ably performed the duties of accompanist.

CAMBRIDGE.—The annual benefit concert of the Misses Mitchell was given in the Assembly Rooms, on the 25th February before a crowded audience. The programme included Schubert's Quartett for strings (Op. 125), a Quartett of Haydn's (No. 43, in D), a Duet for two violoncellos, by Schuberth, and a Fantasia on the Scotch airs, for the clarinet, by Mr. Lazarus, the executants being Messrs. Nunn, Burrows, H. A. Smith, and Marrack. The principal vocalists were the Misses Mitchell and Mr. Sampson. The ladies were especially successful in Berger's duet "Warning echoes," and Benson's song, "Row gently here," was effectively given by Mr. Sampson. Several excellent part-songs were well rendered by some ladies and gentlemen of the neighbourhood, Pinsuti's "The sea hath its pearls," deserving especial mention. Mr. G. J. Smith was the accompanist, and Mr. J. H. Nunn, A.R.A., the conductor.

CHESTERFIELD.—The Parish Church choir having resolved to present to Mr. Trimmell, the organist, some token of their esteem and regard, after the usual rehearsal on Thursday evening, February 27th, the members requested Mr. Trimmell to accompany them into the vestry Dr. Holmes having been asked to take the chair, he called upon Mr. D. Douglas to present to Mr. Trimmell, in the name of the choir, a gold and ebony *bibon*, engraved with a suitable inscription, and accompanied by an address, beautifully illuminated on vellum, the initial letter containing a miniature view in water colours of the Parish Church. In presenting the testimonial, Mr. Douglas spoke in the most flattering

terms of the talent and zeal of Mr. Trimmell, and expressed a hope that the choir would for many years enjoy the benefit of his valuable services. Mr. Trimmell, in a suitable speech, acknowledged the gratification he felt in accepting the presentation, and assured the choir that whether here or elsewhere he should always remember with pleasure the kindly feeling manifested towards him on that occasion.

CLIFTON.—Two interesting recitals of classical music were given at the Victoria Rooms on Friday the 7th ult., in connection with Mr. J. C. Daniel's "Clifton Winter Entertainments," the executants being Mr. Charles Hallé and Madame Norman-Neruda. At the morning performance Mr. Hallé gave a finished rendering of Beethoven's "Moonlight" Sonata, and was warmly applauded. Madame Norman-Neruda's solo, a fantasia by Ernst on selections from *Otello*, was also finely rendered and much appreciated. Other items of this recital were a violin solo by Nardini—the larghetto and finale allegretto in D; Schubert's Valse Caprice in E, arranged by Liszt, and the Duet Sonata in C minor, for the piano and violin, by Beethoven, No. 2 of Opus 39, and one of the three dedicated to the Emperor of Russia. At the recital in the evening the chief feature was the violin solo, Bach's Chaconne in D minor executed by Madame Norman-Neruda—a wonderful feat if only on that account. A performance of Mendelssohn's pianoforte duet, *Andante with variations*, in B flat, introduced to the assembly, in company with Mr. Hallé, Miss Marion Viner, of this city, one of his pupils. The concluding piece, Beethoven's "Kreutzer" Sonata for the piano and violin, needed not the intimation that it was given by general desire to render it acceptable. There have been no better entertainments provided by Mr. Daniel than these two recitals.

EDINBURGH.—A very enjoyable recital was given by Professor Oakeley on Saturday afternoon, the 1st ult., on the University organ, to a crowded audience, a large number of students being present. The programme was entitled "Concert Echoes," being almost entirely reminiscences of the Reid Festivals of this year and last. The Minuet in F, by the founder of the Music chair, was an interesting novelty. It appears to have been played at some of the early Reid concerts, but was afterwards laid aside and forgotten until resuscitated on the present occasion. In a musical point of view it is by no means without merit: we would indeed be disposed to give it the preference to the Minuet with which the annual commemorations have so long familiarised the Edinburgh public. The Professor played as delightfully as usual, and most of the numbers met with unmistakable appreciation, more especially the Minuet or Scherzo from Beethoven's Fourth Symphony, the *Manfred* Entr'acte, the "Pilgrimage" and the *Albatros* march. The annual concert of the Edinburgh University Musical Society of the 18th ult., in the Music Hall. The whole of the pieces were admirably performed, especially Mozart's Symphony, in C major (No. 6), Beethoven's "Prometheus" Overture, and Mendelssohn's "Cornelius" March. Professor Oakeley's "Students' song," a bright and pleasing composition, went extremely well, and part-songs by Mendelssohn and Muller were given with much precision and effect. Mr. Richard Drummond, of Hawthornden, whose fine tenor voice and musical culture are well known in private circles, sang with good taste and refinement the great scena from *Der Freischütz*, and Mr. Driggs had a deservedly warm reception. The concert was in every respect a decided success, and Professor Oakeley, who conducted, has every reason to congratulate himself upon the result of his labours.

HARROGATE.—On Tuesday evening the 4th ult., at a church missionary meeting, held in Christ Church School-room, the choir sang the following anthems, in a highly creditable style: "O pray for the peace of Jerusalem" (Smallwood), "How beautiful upon the mountains" (Smith), "Therefore with angels and archangels" (M. Arnold), "Christ our Passover" (Goss), solo by Mr. J. Dickinson, and "Turn Thy face from my sins" (Atwood), solos by Master Leeming and Mr. Deighton. The Rev. F. W. Hulbert accompanied, and Mr. Arnold, choir-master, conducted.

HORNCastle.—On the 6th ult., Mr. W. J. Price gave a very successful evening concert in the Exchange Hall, assisted by Master Noble (of Peterborough Cathedral), and several of his pupils and friends. The programme was partly sacred and partly secular. Master Noble's rendering of "Angels ever bright and fair," elicited a deserved encore, as did also his solos in Mendelssohn's "Hear my prayer," and Garrett's "Good night." This young artist (who has barely reached his twelfth year) displays talents of unusual promise. Mr. Price was also ably supported by his brother and pupil, Master James Price, who sang "The Ash Grove," accompanying himself on the harp (which was re-demanded), and played a solo on the pianoforte, which was likewise encored. He also joined Mr. Price in a grand duet for two pianos. The choruses were sung with commendable precision; and great credit is due to Mr. Price for the careful manner in which he has trained his pupils, and for the very acceptable evening's entertainment he presented to his friends.

LEEDS.—The first concert of the Leeds Philharmonic Society was given in the Victoria Hall, on the 5th ult. The selection from Haydn's *Seasons*, with Miss Arthur, Mr. Goodall, and Mr. M. Taylor in the principal parts, proved highly successful, Miss Arthur especially creating a marked effect with the audience. Mr. Alfred Broughton presided at the organ, and also played Mendelssohn's Caprice (Op. 22). Mendelssohn's *Lauda Sion* was then given, Miss Emily Carr rendering the solo parts with much effect. The performance concluded with Handel's "Coronation Anthem." Mr. Broughton conducted with skill and discretion.

LEIGHTON BUZZARD.—On Thursday the 27th February, the members of the Leighton Buzzard and Linslade Choral Society gave their sixth concert in the large hall of the Corn Exchange. Haydn's Oratorio, the *Creation*, was successfully performed by a band and chorus comprising seventy vocalists and instrumentalists, including members of the Society, the London orchestra, and the Linton Philharmonic Society, the principal vocalists being Miss Matilda Scott, Mr. Selwyn Graham, and Mr. Chaplin Henry. Miss Scott was heartily applauded in "The marvellous

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MANC forte re Mr. m from m concert and Mr the W delissou Passion Trade l plete su of the c require be mer Madam Alvalde nothin severa

work." "With verdure clad," and "On mighty pens," the latter eliciting a general encore. Mr. Graham gained special honours by his rendering of "In native worth," and "Oh, happy pair;" and Mr. Henry particularly distinguished himself in "Rolling in foaming billows," and "Now Heaven in fullest glory shone." The whole of the choruses were well sustained, and the manner in which the members of the choir acquitted themselves throughout the evening reflected the greatest credit upon Mr. Mortimer, who must have taken considerable trouble in training them to the degree of efficiency attained.

LEITH.—On Tuesday evening, the 18th ult., the Leith Tonic Sol-fa Association gave a performance of Fawcett's Oratorio *Paradise*, in the Corn Exchange, to a large audience. The chorus numbered about one hundred voices, the artists engaged for the solo parts being Miss Lizzie Hunter (soprano), Miss Lizzie Foster (contralto), Mr. G. M. Davidson (tenor), Mr. T. L. Dick (bass). The solos and recitatives were artistically and feelingly sung, one recitative by Miss Foster and the last air sung by G. M. Davidson being re-demanded. The choruses were given with remarkable precision and effect, and redacted great credit on Mr. Law, to whose energy and perseverance not a little of the success of this concert is due. Mr. T. Craig accompanied on the harmonium, and Mr. R. Law conducted.

LIVERPOOL.—The third concert of the series on the plan of the London Monday Popular Concerts, took place in the Philharmonic Hall, on Wednesday the 6th ult. 1st violin, Herr Joachim; 2nd violin, Herr L. Ries; 1st viola, Mr. Zerblini; 2nd viola, Mr. Burnett; violoncello, Signor Piatti; solo pianoforte, Herr Pauer; vocalist, Miss Cafferata; accompanist, Mr. Zerblini. The programme contained in the first part, Beethoven's quintet, in C major (Op. 29), for two violins, two violas, and violoncello; song "Swedish Winter song" (Mendelssohn); Sonata, in E minor (Op. 90), for pianoforte alone (Beethoven); and in the second part the quartet, in G major, for strings (Op. 17), No. 5 (Haydn); song "She wandered down the mountain side" (F. Clay); and Grand Trio, in B flat major (Op. 97), for pianoforte, violin, and violoncello (Beethoven). This fine instrumental selection was, as may be supposed, rendered with the utmost perfection, more especially the quintet. The songs gave much pleasure; and Herr Pauer, being vehemently encored in his solo, played, with marvellous rapidity, Weber's "Moto Perpetuo."

The fifth subscription concert of the Philharmonic Society, on the 11th ult., was a very interesting one, introducing to this audience the magnificent *Requiem Mass* of Franz Lachner, Op. 149; and closing with Handel's *Dettingen Te Deum*, in which Mr. T. Harper's trumpet accompaniment was highly effective. The overture to *Athalie* appropriately commenced the concert; and Mendelssohn's additional accompaniments were used to the *Te Deum*. The principal artists were, Madame Florence Lancia, Miss Enriquez, Mr. Edward Lloyd, and Mr. Lewis Thomas, all of whom were highly successful. The performance of the difficult choruses in the *Requiem Mass* suffered in some degree from what appeared to have been insufficient rehearsal, and also from the extremely high concert pitch, which was so trying to the continuously exercised voices, that it rendered an occasional sinking inevitable. On the 13th ult., Miss Kate Haddock, assisted by several other artists, gave a concert in the Assembly Rooms, Hardman Street, before a large audience. The programme consisted of a selection of vocal and instrumental music, the former part, which was principally of a classical character, being sustained by Madame Billine Porter, and the latter by Mr. E. W. Thomas (violin), Mr. Haddock (violinello), and Miss Kate Haddock (pianoforte). The trio with which the concert was opened, served at once to bring out the merit of the executants, and to raise anticipations on the part of the audience which were fully realised by the excellent nature of the performances which followed.

The vocal contributions of Madame Billine Porter were in every way in keeping with the high character of the instrumental part of the programme. Mr. Franklin Haworth acted as accompanist.—The fourth and last of the present series of the delightful and highly appreciated performances, on the plan of the London Monday Popular Concerts, took place on Wednesday the 19th ult. Executants:—Herr Joachim, Herr L. Ries, Mr. Zerblini and Signor Piatti; solo pianoforte, Mr. Charles Hallé; vocalist, Mdlle. Nita Gaetano; accompanist, Mr. Zerblini. Part first.—Quartet in E minor (Op. 69, No. 2), for strings, Beethoven; song, "Ogn pena," Pergolesi; Sonata, in E flat (Op. 27, No. 2), for pianoforte alone, Beethoven. Part second.—Recitative and Adagio from Concerto, in G minor, Spohr; violin solo, accompanied on the pianoforte; song, "An Printemps," Gounod; trio in E flat (Op. 100, No. 1), for pianoforte, violin and violoncello, Schubert.—The sixth Subscription Concert for 1873 of the Philharmonic Society, on the 25th ult., was devoted to a fine performance of Mendelssohn's Oratorio, *St. Paul*. Principal artists:—Miss Edith Wynne, Mrs. Scott Fennell, Mr. Montem Smith and Mr. Santley, who all sung admirably. The chorus and orchestra did their work with great fire and effect. Mr. Best's absence, in consequence of severe indisposition, was greatly regretted; but nevertheless the *ensemble* of the whole was excellent.

MANCHESTER.—Mr. Horton C. Allison gave his fifth annual pianoforte recital, in the Memorial Hall, on Tuesday evening the 11th ult., with much success. Beethoven's Sonata in D minor, was well played, from memory, by Mr. Allison, who also gave every other item in the concert without the aid of a copy. All the pieces were well received, and Mr. Allison was encored in his own compositions, "The Sign," and the War march, "Le Champ de Mars," as well as in two of Mendelssohn's "Songs without words."—The performance of Bach's *Passion Music*, under the direction of Mr. Charles Hallé, at the Free Trade Hall, on the 13th ult., was, as might have been anticipated, a complete success, but space will only admit of our giving a cursory notice of the concert. One of the peculiarities of the composition is that it requires two orchestras. This was completely provided for, and it may be mentioned that the vocal and instrumental performers together numbered about 400. The principal vocalists were Madame Alvensleben, Madame Patey, Mr. E. Lloyd, Mr. Maybrick, and Mr. Santley. Madame Alvensleben did not seem to sing with thorough confidence at first; but nothing could exceed the purity of voice and taste she displayed in several of her parts, especially in the fine aria, with flute accompaniment,

"For love my Saviour suffered." Madame Patey was in splendid voice. The music which fell to her is in some parts exceedingly difficult, but she gave it with the greatest ease, was happy in expression, and perfect in every note. The tenor music, which is very exacting, was assigned to Mr. Lloyd, who acquitted himself nobly of his task. Everybody knows how well Mr. Santley sings in the *Messiah*. He appears to find a more congenial field in Bach's *Passion Music*, and he has seldom, if ever, sung better. Mr. Maybrick also evinced much artistic feeling, though the duties which fell to him were comparatively limited. But fine as these performances were they were equalled by those of the orchestra and chorus. The chorales are a distinguishing feature of this work, and in a sense may be regarded as the popular gems of it. Both these and the choruses were rendered with that perfection which marks all the pieces presented under Mr. Hallé's management. To Mr. Hecht, the chorus director, must be awarded no small portion of the praise justly due for this grand performance; and we must also mention that Mr. Walker presided with much ability at the organ. Altogether, from the reception accorded to this great Oratorio we may consider that it has already become established as a favourite in Manchester, and cannot doubt that Mr. Hallé will continue to present it in future as one of the special musical attractions of the season.

MONTROSE.—The first private concert given by the Harmonie Union, took place in the Guild Hall on the 25th February. Mr. Taylor's class numbered between forty and fifty voices, and on this occasion he secured the additional aid of several instrumentalists. The programme opened with the well-known "Gloria," from Mozart's Twelfth Mass, which was well sung, the solos, by Miss Hutcheon and Miss Taylor, being rendered with much taste and feeling. The great feature of the concert was the execution of several choruses of Handel and Haydn, more especially "The Glory of the Lord," "Worthy is the Lamb," and the "Hallelujah." Mr. Taylor, who conducted, sang with much taste and expression the introductory recitative to Haydn's beautiful air, "In native worth." The two hymns "Nica," and "Vexillum," were excellently rendered; and on the whole the entertainment was such as to reflect the greatest credit on Mr. C. B. Taylor, the energetic conductor.

NEW YORK.—Mr. Richard Hoffman's second *Soirée* was given on the 22nd February, at Messrs. Chickering's room; violin, Mr. J. Burke; violoncello, Mr. Berger; piano, Mr. R. Hoffman. The programme comprised the Trio, Op. 1, Beethoven; Variations Serenades, Op. 54, Mendelssohn (encored); Wanderstuden (S. Heller); Sonata, violin and pianoforte, Op. 5, No. 2 (Beethoven); Arabesque and Abendlied (Schumann); Chopin's Mazurka e Valse, violin and pianoforte; "Adagio and Allegro" (Mendelssohn), Op. 4; and Fantasia from *Faust* (R. Hoffman). The concert was highly successful.

NORWICH.—The second concert of the series which the Norfolk and Norwich Musical Union proposes to give this season, took place on Thursday evening, the 6th ult., in St. Andrew's hall. Mozart's Twelfth Mass was performed, and one of the best proofs that the work had been mastered was given in the excellent singing of the well-known syncope passages in the allegro of "Cum Sancto Spiritu," and in the careful attention that was paid throughout to expression. The solo parts were excellently sung by Madame Florence Lancia, Madlle. Enriquez, Mr. H. Minns, and Mr. Chaplin Henry. In the second part, Dr. Hunnert's beautiful "Ave Maria" was most tastefully sung, both by soloists and chorus, and the composer was recalled. Madlle. Enriquez was encored for her artistic reading of "O Salutaris," from Rossini's *Messe Solennelle* but instead of repeating the aria she sang Hullah's "Storm." Madame Florence Lancia gave "I mourn as a dove," from Benedict's *St. Peter* with a great deal of feeling, and was deservedly encored, as was also Mr. Chaplin Henry for his singing of Gounod's "Nazareth."

SOUTHAMPTON.—It is gratifying to find that the Saturday Popular Concerts are realising all the success that was so confidently predicted. The earnest and zealous exertions of Mr. and Madame Fletcher, who originated these entertainments, and whose performance (the former as a violinist, and the latter as a pianist) have been amongst the most attractive features in the programmes, are deserving of the highest praise. There can be little doubt that concerts devoted to the most classical works so excellently interpreted, will continue to enjoy that patronage which has hitherto been so liberally accorded to them.

SOUTH NORWOOD.—The Tuesday evening entertainments at the Public Hall have been well patronized of late. At the entertainment on the 25th ult., Miss Janet King made her first appearance before a Norwood audience and elicited considerable applause for her singing of "She wandered down the mountain side," and "Sing, sweet bird;" both songs received a well-merited encore. Mr. G. Linly's rendering of "There's nothing like a freshening breeze" and "Simon the Celarer" quite eclipsed all his previous efforts. Songs and solos were given by Messrs. F. Hazeldine and F. Laughlin, and Messrs. J. Buecett and W. Blount also appeared and fully maintained the reputation they have already earned. We understand these pleasant evenings will be continued every Tuesday till the end of April.

STRATFORD.—The West Ham Philharmonic Society gave its second concert of the present season at the Town Hall, on the evening of Tuesday the 11th ult., before a large audience. Mr. J. S. Bates conducted, and Mr. F. Kitson played the pianoforte accompaniments. The first part consisted of Mendelssohn's "Lauda Sion," and Gounod's "By Babylon's Wave." The choruses were sung with care and taste; and the rendering of "Sing of Judgment," and "Lord, at all times I will bless Thee," by Miss F. Jones, and of the quartet "Ye who from His ways have turned," by the Misses F. and G. Jones and Messrs. Gower and W. Latta, was highly successful. The second part contained a selection of solos, duets and part-songs, several of which were encored.

SYDNEY. N. S. W.—The performance of the music at High Mass at the principal Catholic churches on Christmas Day was unusually good. At St. Mary's, Mozart's No. 12, *Kyrie* and *Gloria*, Mercadante's *Credo*, and Gounod's *Sanctus* and *Agnus Dei* were given, with organ and full orchestral accompaniments. The selections from Mercadante's and

Gounod's Mass were specially arranged for the orchestra by Mr. J. A. Delany, organist of the Cathedral. The congregation of St. Mary's are deeply indebted to Dr. Barsanti for the interest he takes in the progress of the choir. At St. Patrick's, Mozart's No. 12 was performed in its entirety, with orchestral accompaniments and organ. The performance was a particularly fine one, and gave great satisfaction. At St. Benedict's the music of the Mass was by Monti. It was procured from New York by Mr. Peter Curtis, who has devoted so much time and attention to the improvement of St. Benedict's choir. At the Sacred Heart and St. Francis, there was a good selection of music well performed. Novello's arrangement of the "Adeste Fideles" was sung at all the churches. The new organ at St. Mary's, now in course of construction by Mr. Jackson, was used for the first time on Christmas Day.

WELLINGTON, NEW ZEALAND.—The performance of the *Messiah* in the Wesleyan Chapel, on Friday evening, December 20, 1872, will be looked back to in future years as an era in the Choral Society's career. About 40 non-members, on invitation, kindly gave their help in the choruses, swelling the choir to nearly 90, with an orchestra of about 20. It will be enough to say that, as a whole, the performance was a most unqualified success. The best solos were "I know that my Redeemer liveth" (in which Mrs. Parsons' rich voice and earnest expression were highly effective), and "He was despised" (rendered with much purity of voice and feeling by Miss Hickson), the latter part in the latter being well played by Mr. Sprent (a late and valuable acquisition), and the clarinet part in the former being excellently given by Mr. McIntosh. "The trumpet shall sound" was carefully sung by Mr. George, and most artistically accompanied by Mr. Curry on the trumpet. Of the choruses, "For unto us," "Hallelujah," and "Worthy is the Lamb," were all that could be desired. Great praise is due to Mr. Mowbray, the conductor, for his untiring zeal, and also to Mr. Raymond, who presided at the organ. During the interval the president, Mr. Justice Johnston, made a very appropriate acknowledgment of the kindness of the Rev. Mr. Ruddle and the Trustees of the Chapel, in granting its use for the production of the Oratorio, and also thanked those who had lent their aid to the Society. He took the opportunity to acquaint all present that the performance was intended to be repeated as an annual festival at which some great work would be put forward, dwelling on the advantages to be derived from the spread of a taste for high class music among the people.

WOOLWICH.—Miss Mascall's concert at the Town Hall on the 7th ult. was well attended, and, though chiefly confined to her pupils, remarkably successful. Miss Rice's solo "Let the Bright Seraphim," with cornet obbligato by Mr. Lawson, was enthusiastically encored, as was also Mendelssohn's air, "O rest in the Lord." The 91st Psalm, arranged by Miss Mascall, was sung by a good choir, the solos being entrusted to Miss Chambers and Miss Kelly, the duet "Quiesce Homo," from the *Sabat Mater* was given by Miss Day and Miss Wheeler, and a new composition by Miss Mascall, "There arose a great storm," was sung by Mr. Foss and his two little daughters. Mrs. Baker, Mr. Scudder and Miss Geer also contributed solos, and Mr. Davis, who conducted the entertainment, sang the recitative and air "Now Heaven in fullest glory." There were several pieces in the programme instrumental, the performers being Miss Mascall, Miss Rice, Miss Lawson, Miss Milne, the Misses Foss, Miss Edwards, and Madlle. Aimée de Naeयर.

WORTHING.—The performance of Haydn's *Creation* by the Worthing Sacred Harmonic Society, on the 19th ult., was in every respect a decided success. The Assembly Room, capacious as it is, was crowded in every part, and the applause throughout was hearty and well deserved. The solo parts were sustained by Miss Jennings, Mr. Newton Smith and Mr. Crane, all of whom were highly effective. Miss Jennings in "On mighty ones," especially winning the favourable opinion of the audience. The choruses were given with admirable precision; and great credit is due to Mr. L. S. Palmer (who conducted the work) for his unremitting exertions in training the choir. Mr. H. S. Cooke presided with much ability at the organ.

ORGAN APPOINTMENTS.—Mr. J. T. Mew (late Organist of St. Thomas's Church, Newport, Isle of Wight), to the Parish Church, Swindon, Wiltshire.—Mr. Thomas Lee (late Choir-master of St. Andrew's, Southport), Organist and Choir-master to St. James's, Birkdale, Southport.—Mr. W. Scadding (late Organist of St. James's Church, Cowes), to the Parish Church, St. Thomas's, Newport, Isle of Wight.—Mr. J. Dixon to Buckden Parish Church, Hants.—Mr. R. B. Bateman (of the Parish Church, Penrith), Organist and Choir-master to the Parish Church, Aylesbury, Bucks.—Mr. C. M. E. Kendrick, Organist and Choir-master to All Saints' Church, Blackrock, Dublin.—Mr. F. K. Blanch (late of St. Clement's, Notting Hill, and St. Luke's, Shepherd's Bush), Organist and Choir-master to St. Stephen's, Westbourne Park, W.—Mr. James M. Morland, (Organist and Choir-master of Waterford Cathedral,) to Trinity Church, Leicester.

CHOIR APPOINTMENTS.—Mr. R. B. Bateman (of the Parish Church, Penrith), Choir-master of the Vale of Aylesbury Church Choral Association.—Mr. Joseph Hutchinson, Lay Clerk (Bass), to Salisbury Cathedral.—Mr. J. Stilliard (Alto, Lay Clerk Gloucester, and formerly of York Minster choir), to St. Paul's.

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| 7. Ratanplan (<i>Ratanplan</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star (<i>Vedi! le fosche</i>) | From Verdi's "IL TROVATORE." |
| 9. War Song of the Druids (<i>Dell' aura tua profetica</i>) | From Bellini's "NORMA." |
| 10. In Mercy, hear us! (<i>Cielo clemente</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! (<i>Accorete, giovinette</i>) | From Flotow's "MARTA." |
| 12. Friendship (<i>Per te d'immenso giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) | From Aubert's "MARSILLO." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) | From Gounod's "FAUST." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) | From Weber's "PRECIOSA." |
| 16. See how lightly on the blue sea (<i>Scendi la danza invitaci</i>) | From Donizetti's "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non far Mollo</i>) | " |
| 18. On yonder rocks reclining | From Aubert's "FRA DIAVOLO." |
| 19. Happy and light | From Balfe's "BOHEMIAN GIRL." |
| 20. Come, come away (<i>Ah! que de moins</i>) | From Donizetti's "LA FAVORITA." |
| 21. Hymn's torch (<i>Il destia</i>) | From Meyerbeer's "LES HUGUENOTS." |
| 22. Come on, Comrade (<i>The celebrated Chorus of Old Men</i>) | From Gounod's "FAUST." |
| 23. Gaiety the Powers of Evil (<i>The Chorus of the Cross</i>) | " |
| 24. O Balmy night (<i>Com è gentili</i>) | From Donizetti's "DON PASQUALE." |

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11. BUT THE WATERS OVERWHELMED
THEM.
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Printed by NOVELLO, EWER and Co., 1, Berners-street (W), and 35, Poultry (E.C.). Sold also by KENT and Co., Paternoster-row.
And by J. L. PETERS, 599, Broadway, New York.—Tuesday, April 1, 1873.